No 8059.243

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The Oliver Ditson Co

THE CHAMPION SCHOOL

FOR THE

FLUTE

CONTAINING

FULL AND COMPLETE INSTRUCTIONS

FOR LEARNING THE INSTRUMENT,

WITHOUT THE AID OF A TEACHER:

TOGETHER WITH A LARGE COLLECTION OF

THE MOST POPULAR MUSIC OF THE DAY,

INCLUDING

POLKAS, MARCHES, QUADRILLES, QUICKSTEPS, DANCES, SONGS, &C., &C.

BY CARL LAZARE.

6

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The Oliver Ditson Co.
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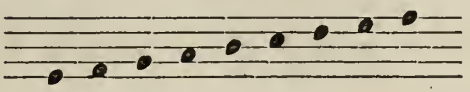
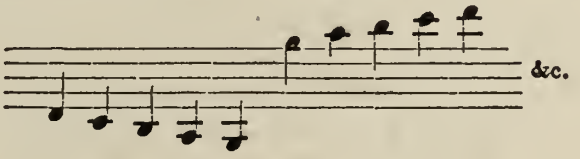
ELEMENTARY RULES OF MUSIC.

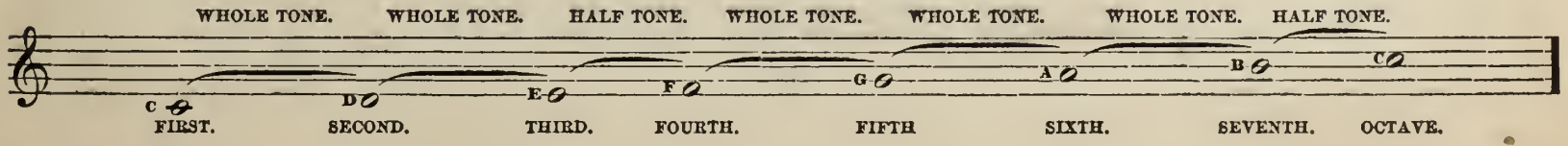
The characters to distinguish the length of tones are called notes. They are placed ON and BETWEEN five lines, called the STAFF; for example:

(The lines are read from below upwards.)  (The intervals likewise.)

On going above or below these five lines, small lines, called LEGER LINES, are used, which are drawn either through, or above, or below the notes; for example:

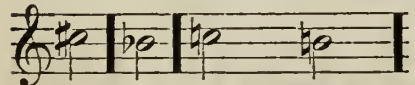


The notes are called C. D, E, F, G, A, B, and then C again. This makes the scale of C. Every scale is composed of five whole and two half tones; for example:



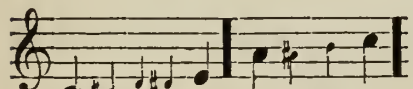
ELEMENTARY RULES OF MUSIC. Continued.

The three signature characters are the Sharp (♯), which raises the tone one half: the Flat (♭), which lowers it one half; and the Natural (♮), which restores both to their original position; for example:



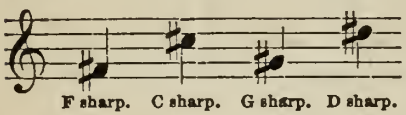
C sharp. B flat. Natural which restoresthem.

There are two scales — the Major and Minor scale:

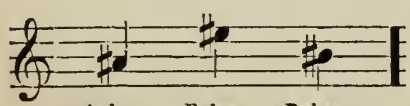


Major scale. Minor scale.

The sharps progress upwards by fifths and downwards by fourths:



F sharp. C sharp. G sharp. D sharp.



A sharp. E sharp. B sharp.

VALUE OF THE NOTES.

A WHOLE NOTE

HAS

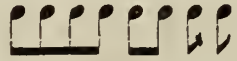
TWO HALVES

OR

FOUR QUARTERS

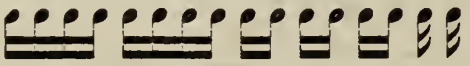
OR

EIGHT EIGHTHS



OR

SIXTEEN SIXTEENTHS

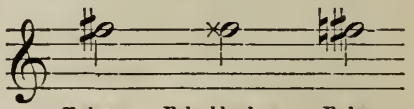


OR

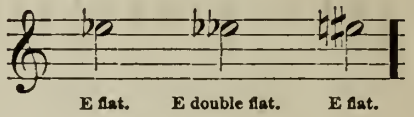
THIRTY.TWO THIRTY-SECONDTHS

&c.

The character × is used when a note is to be raised two semitones; and ♭♭ when it is to be lowered two semitones; for example:



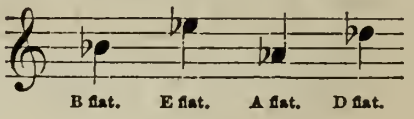
F sharp. F double sharp. F sharp.



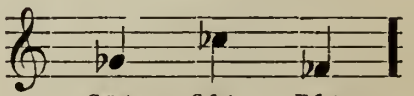
E flat. E double flat. E flat.

Every Major key has a relative Minor key, which has the same signature.

The flats progress upwards by fourths and downwards by fifths:



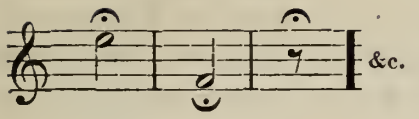
B flat. E flat. A flat. D flat.



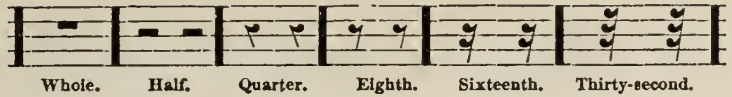
G flat. C flat. F flat.

ELEMENTARY RULES OF MUSIC. Continued.

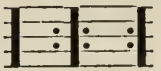
HOLD OR REST.



VALUE OF THE RESTS.

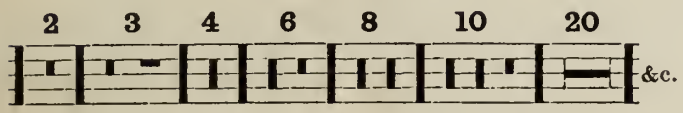


Da Capo means to repeat from the signs, which are:

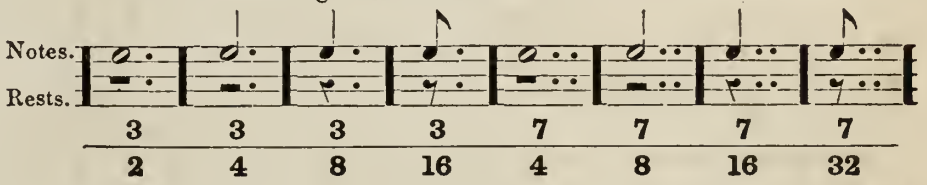


Dal Segno: (from the sign)

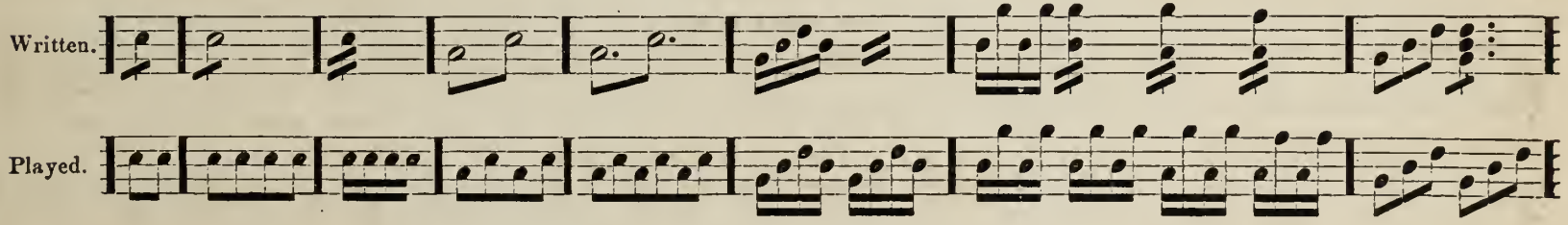
Characters used to denote more than one bar rest.



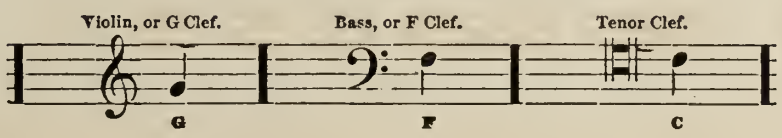
A dot after a note or rest lengthens it one-half. A second dot lengthens the first one one-half.



The common abbreviations are as follows:



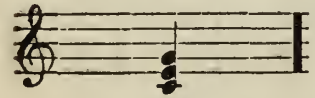
The Clefs commonly employed in music are:



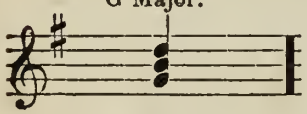
ELEMENTARY RULES OF MUSIC. Continued.

There are twelve Major keys, whose fundamental note is indicated by the signatures. The following are the common chords of these keys:

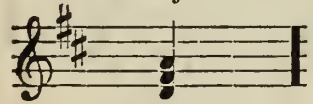
C Major



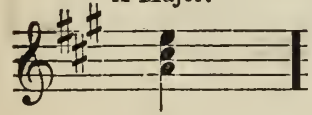
G Major.



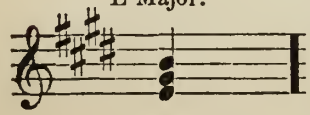
D Major.



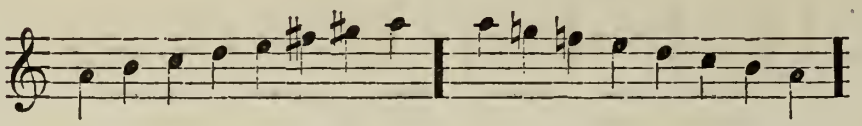
A Major.



E Major.

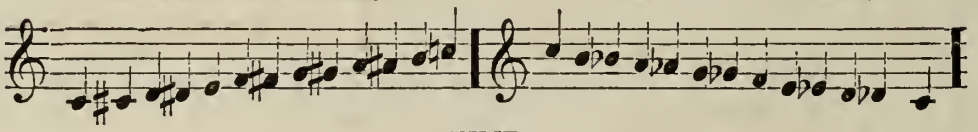


Minor Scale, ascending and descendlng.



Chromatic scale. ascending.

Chromatic scale, descending.

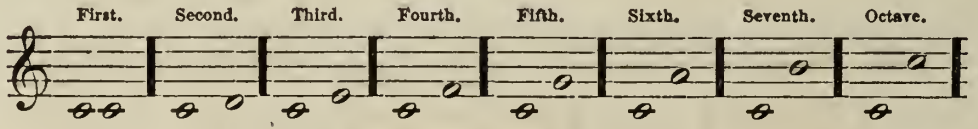


TIME.

Time is divided into Common and Triple. In Common Time the upper figure is even, as $\frac{2}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{12}{8}$. In Triple Time the upper figure is odd, as $\frac{3}{16}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{9}{8}$. The character $\mathbf{C}$ is employed for $\frac{4}{4}$ time; for the others the fractions are used.

INTERVALS.

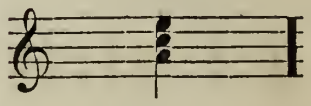
The distance of a note from the fundamental note is called an Interval. There are seven principal Intervals.



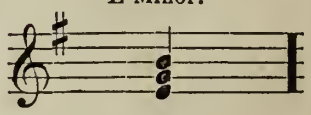
The Italian words used to convey the time or expression are: ADAGIO, very slow; ANDANTE, less slow; ALLEGRO, quick; ALLEGRETTO, less quick; PRESTO, very fast; *p*, (piano,) softly; *pp*, very softly; *f*, (forte,) loud; *ff*, very loud; DIMINUENDO, growing softer; CRESCENDO, growing louder; DECRESCENDO, decreasing the crescendo; RITARDANDO, gradually slower.

There are twelve Minor keys, whose fundamental note is indicated by the signatures. The following are the common chords of these keys:

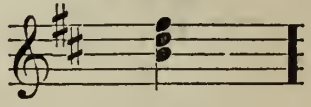
A Minor.



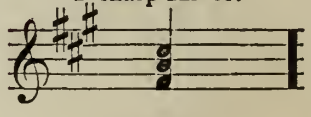
E Minor.



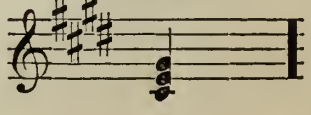
B Minor.



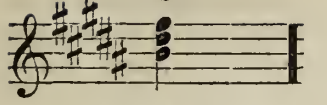
F sharp Minor.



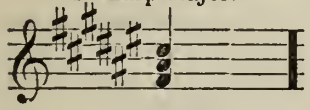
C sharp Minor.



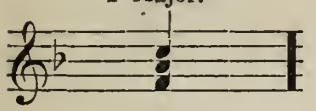
B Major.



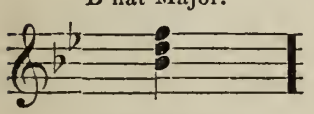
F sharp Major.



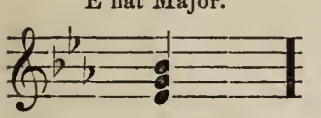
F Major.



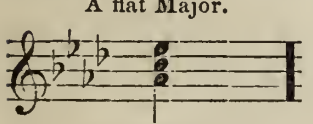
B flat Major.



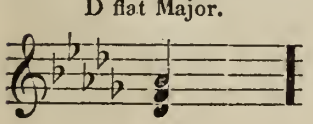
E flat Major.



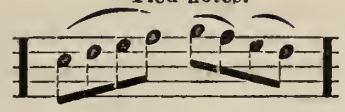
A flat Major.



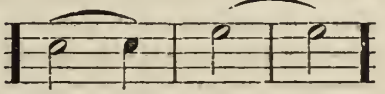
D flat Major.



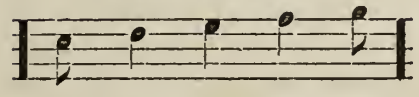
Tied notes.



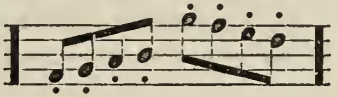
Two notes tied in the same position are held.



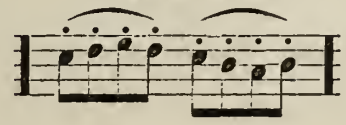
Syncopated notes.



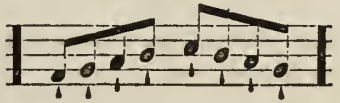
Pointed (Staccato) notes.



Portamento notes.

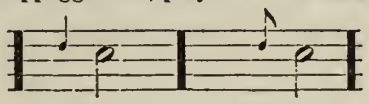


Very sharply pointed notes.

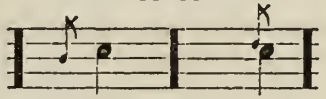


GRACE NOTES.

Long appoggiatura, played like common notes.

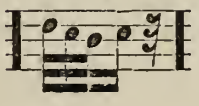


Short appoggiatura.

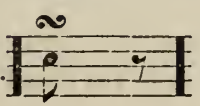


Turn.

Played.

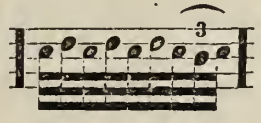


Written.



Trill.

Played.



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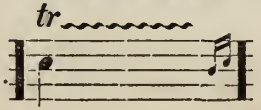
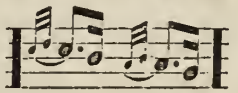
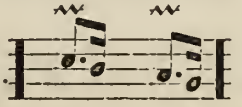


Short shake, or Mordente.

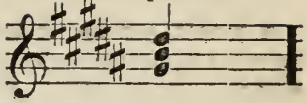
Played.



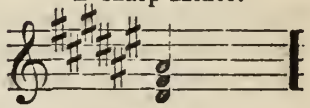
Written.



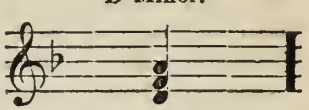
G sharp Minor.



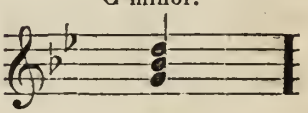
D sharp Minor.



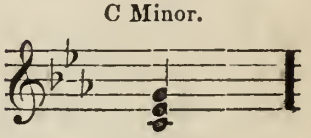
D Minor.



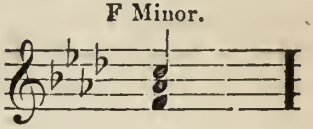
G minor.



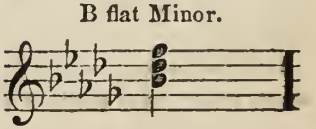
C Minor.



F Minor.



B flat Minor.



OF HOLDING THE FLUTE.

A proper position of holding the flute is a requisite which claims the learner's earliest attention, and is of more consequence than he possibly might imagine, as the quality of his future tone greatly depends thereon.

First — Your flute should rest on the lower part of the third joint of the forefinger of your left hand, placing the thumb of the same hand a little below the first hole on the side of your instrument, which, if it have the additional keys, your thumb will lay just above the A sharp or B flat key.

Secondly — Place the thumb of your right haud exactly under the fourth hole, and the little finger of the same hand just over the D sharp or E flat key, which is situated a little below the sixth hole of your flute.

Thirdly — Your fingers should be held, when off the holes, exactly over them, at the distance of not more than half an inch, in order that they may be ready to cover with facility their respective holes when required.

Lastly — Your instrument should be held when placed to your lips nearly in a horizontal position.

OF TONE.

It is of the utmost consequence to obtain a firm and brilliant tone, as constituting one of the principal beauties of the flute, and which is confidently recommended as a primary object of the learner's attention.

In the first place, your instrument being held as before described, and all the fingers off the holes, the embouchure or mouth-hole should be turned a little inwards, and placed steadily against the centre of your under lip, which should cover nearly half of the embouchure; afterwards brace your lips together so as to leave a small aperture or opening, and the corners of your mouth drawn rather inwards, then blow downwards gently and steadily into the flute.

It is probable you may fail at first to produce a sound from your instrument, as the wind may be directed horizontally rather than downwards into the flute, or the embouchure may not be placed exactly in its proper position, consequently it may be necessary to turn the embouchure a little inwards or outwards until a tone is produced and a proper position established.

You should gradually increase the force of blowing, in order to produce a fuller tone and strengthen your lips, at the same time producing a long sound, and articulate the syllable "too" into your flute, which is called tipping; after which you may proceed, first by putting down the forefinger of your left hand, and endeavor to sound that note, which is B natural, or the sixth note of the gamut; then put down the second finger of the same hand, which will produce A natural, or the fifth note of the gamnt; lastly, put down the third finger of the aforesaid hand, which will produce G natural, or the fourth note of the gamut.

Secondly — Put down the first finger of your right hand, pressing at the same time the D sharp key with your little finger (which key is just below the sixth hole of your flute,) and you will produce F sharp, or the third note of the gamut; then put down the second finger of the same hand, which will produce E natural, or the second note of the gamut.

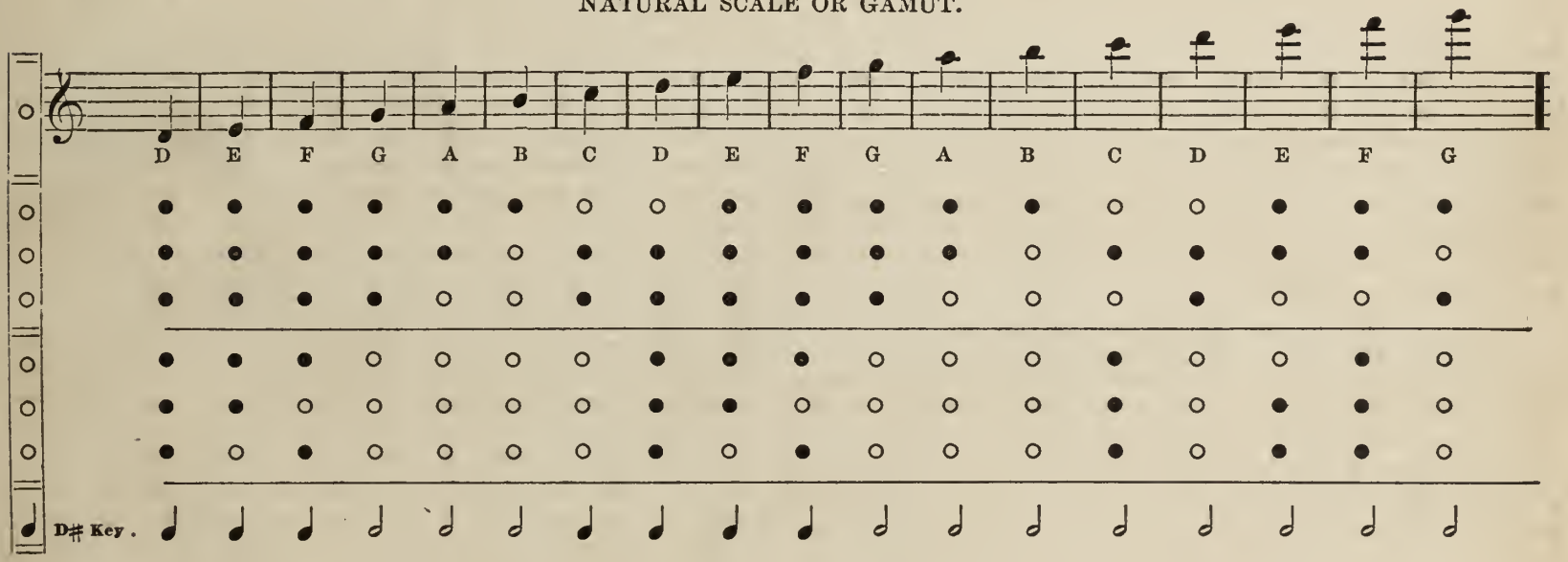
(But here care must be taken not to brace your lips too much, or force too much wind into your instrument, otherwise the note will be too acute.)

Lastly — Put down the third finger of the aforesaid hand, which will produce D natural, or the first note of the gamut; (but as you will find this note most probably rather difficult to produce at first, it may be necessary to give some further instructions thereon.) First — Strictly observe that all the holes of your flute are perfectly close stopped. Secondly — your lips should not be quite so much braced as in producing the upper notes, or you will produce a note nearly an octave or eight notes higher. Thirdly — your instrument should be held perfectly steady, as you will here observe that the least inclination of the embouchure, either inward or outward, will consequently make the tone more acute or grave. Fourthly — You should blow very soft, or rather breathe into

the flute at first, and you will find (if these rules be strictly attended to,) after a little practice, that you will be able to produce the said note, but as it will be too weak at first, you should gradually endeavor to improve it, until you are able to produce a full, clear and round tone upon the said D natural.

The learner having advanced thus far, may proceed, (after learning the names of the notes by heart,) to the gamut, which I should recommend him to practice until he is able to produce with ease, and perfectly recollect, the fingering of each note therein.

NATURAL SCALE OR GAMUT.

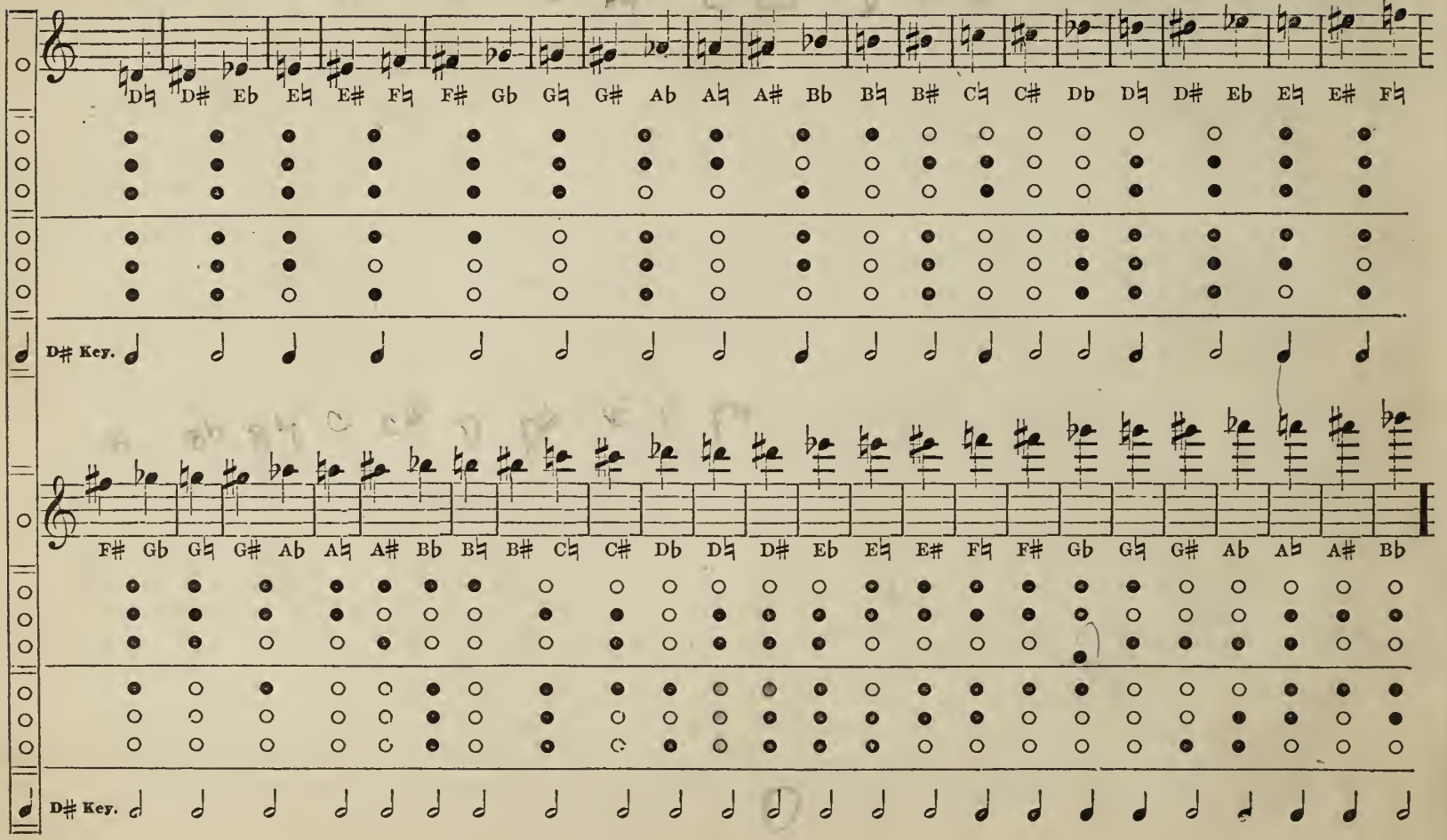


In the above scale the black circles designate the holes of the instrument which are to be closed; the white ones those which are to remain open. The note at the bottom, in like manner, represents the D sharp key.

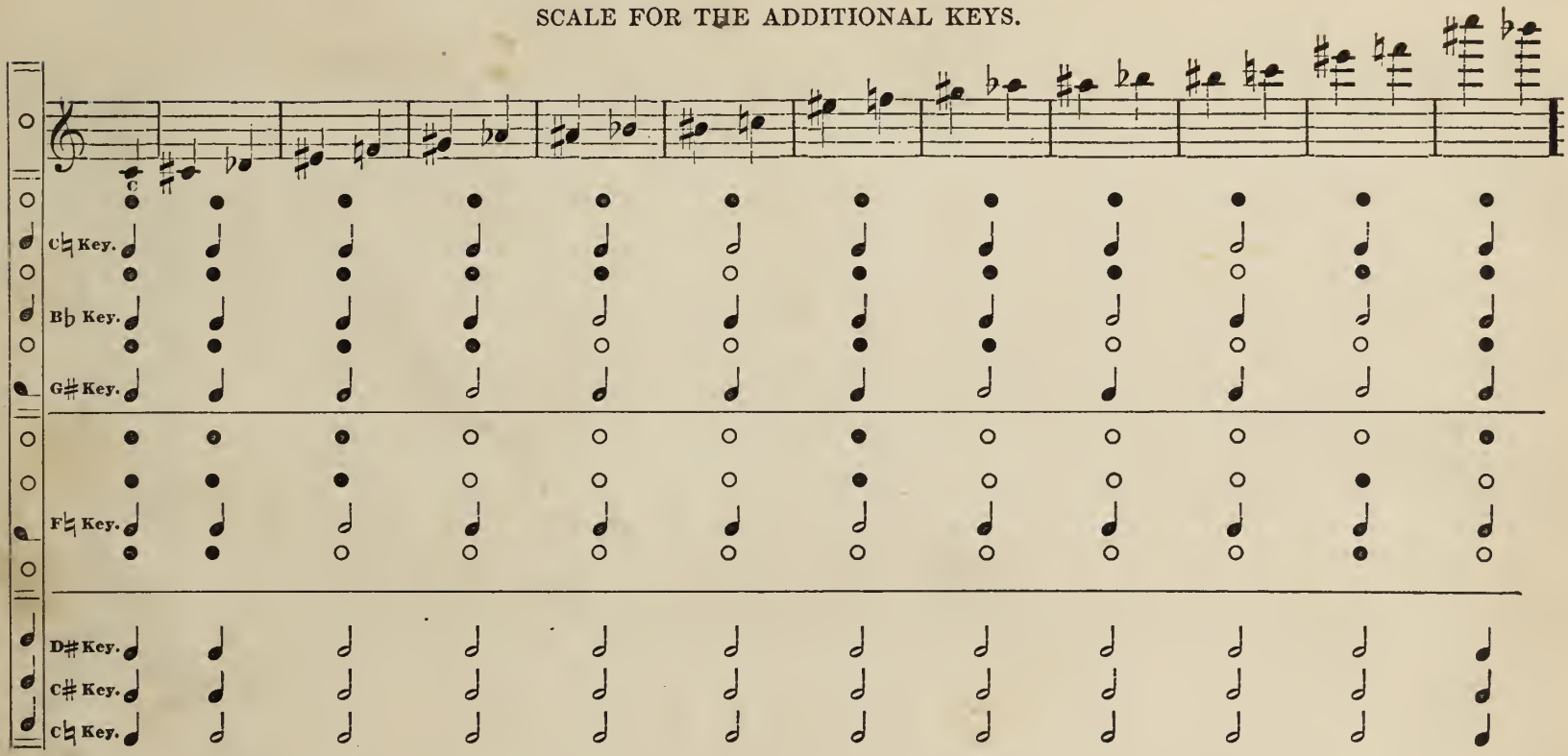
In order to produce the upper or more acute tone, beyond the second D, your lips should be a little more contracted, the under lip projecting rather more than the upper one, and the breath directed a little more upwards.

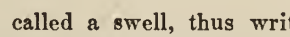
PRACTICAL FLUTE SCHOOL.

CHROMATIC SCALE.



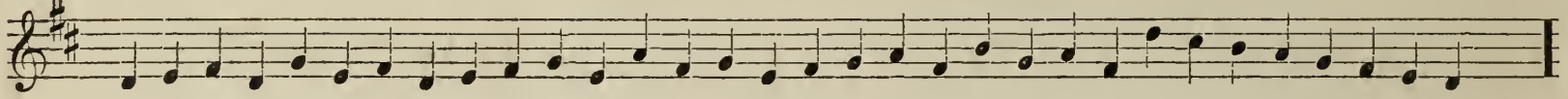
SCALE FOR THE ADDITIONAL KEYS.



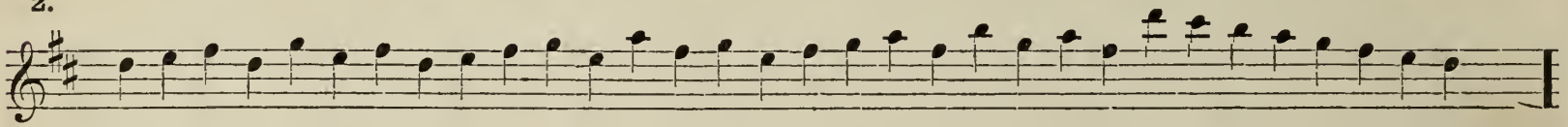
To obtain a full, clear and round tone, I would recommend the learner, in the following exercises for the fingering, to tip and continue the sound of each note while he can moderately count four, and perform upon each what is called a swell, thus written  , which is executed by beginning quite soft, gradually increasing the tone to the middle, and diminishing it almost imperceptibly towards the end.

PRELIMINARY EXERCISES.

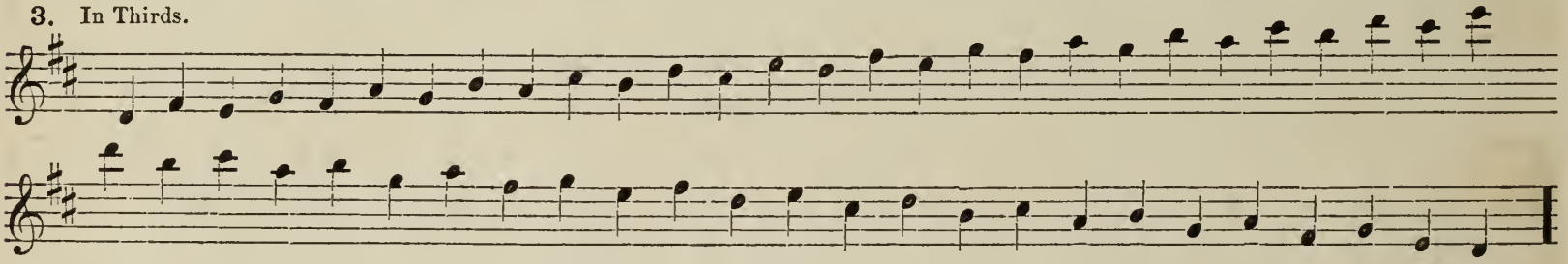
1.



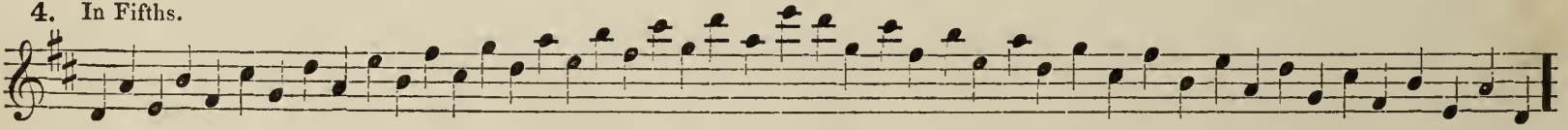
2.



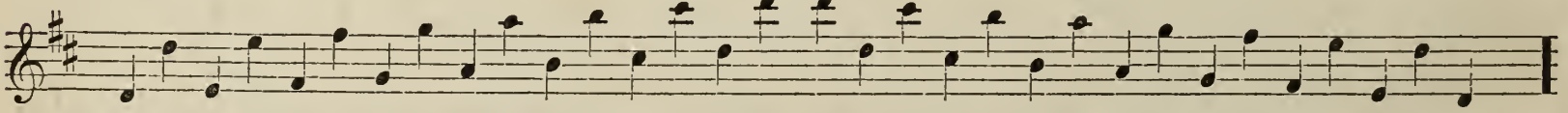
3. In Thirds.



4. In Fifths.



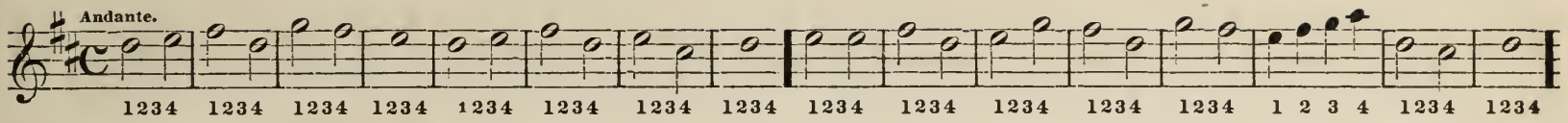
5. In Octaves.



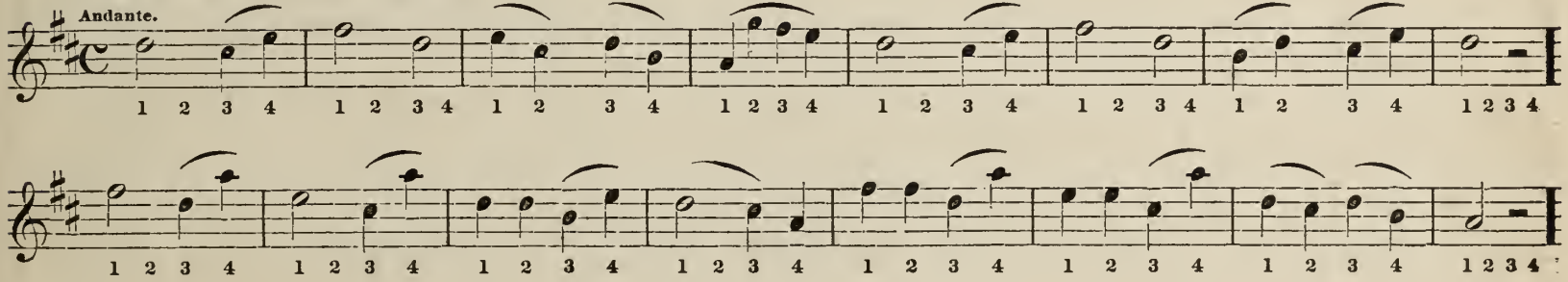
The learner having obtained a clear powerful tone on each note, should occasionally endeavor to vary his tone, by producing notes more soft and mellow, in order to give expression to particular passages, which a monotony of sounds will ever fail to produce.

To obtain a soft and mellow tone the lips should be not so much braced as in the former instance, but rather project, the orifice being formed from the soft or innermost part of the lips, and the breath should be directed as before, only much softer.

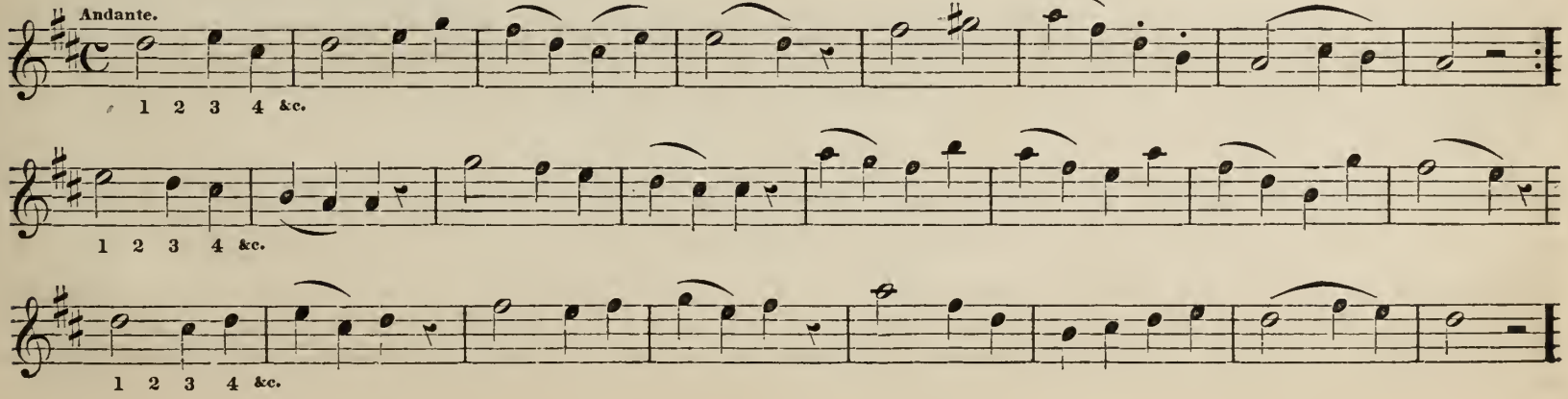
6. Common time. Count four crotchets in each measure.



7. Count four crotchets in each measure.

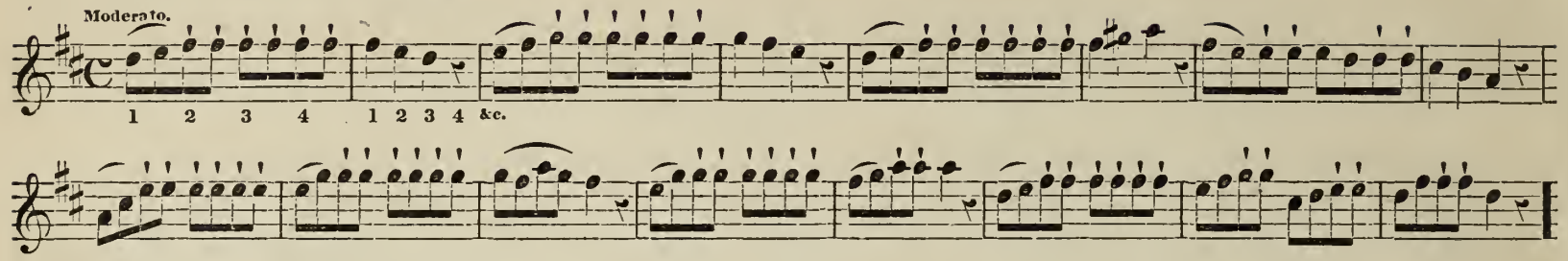


8. Count four crotchets in each measure.

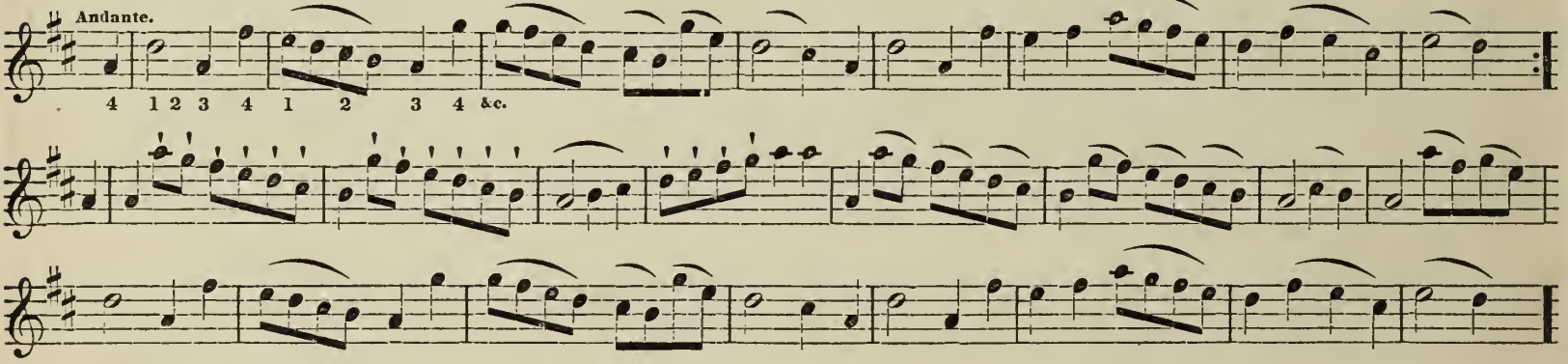


PRELIMINARY EXERCISES.

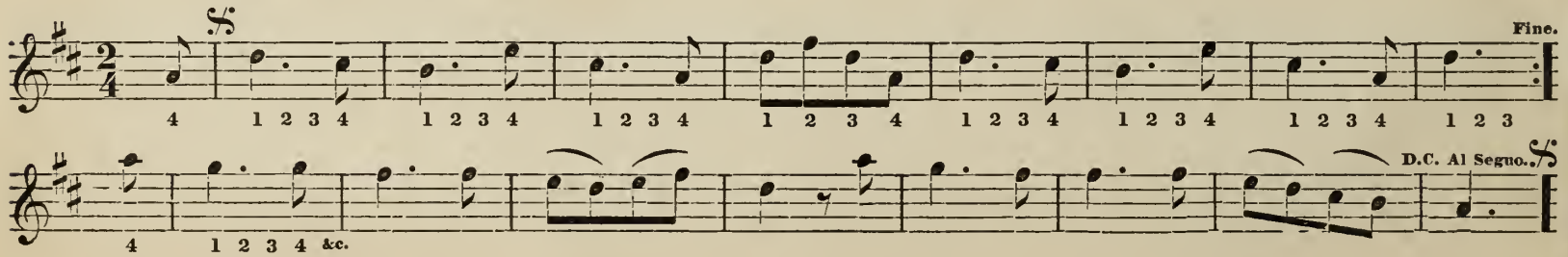
9. Count four crotchets in each measure.



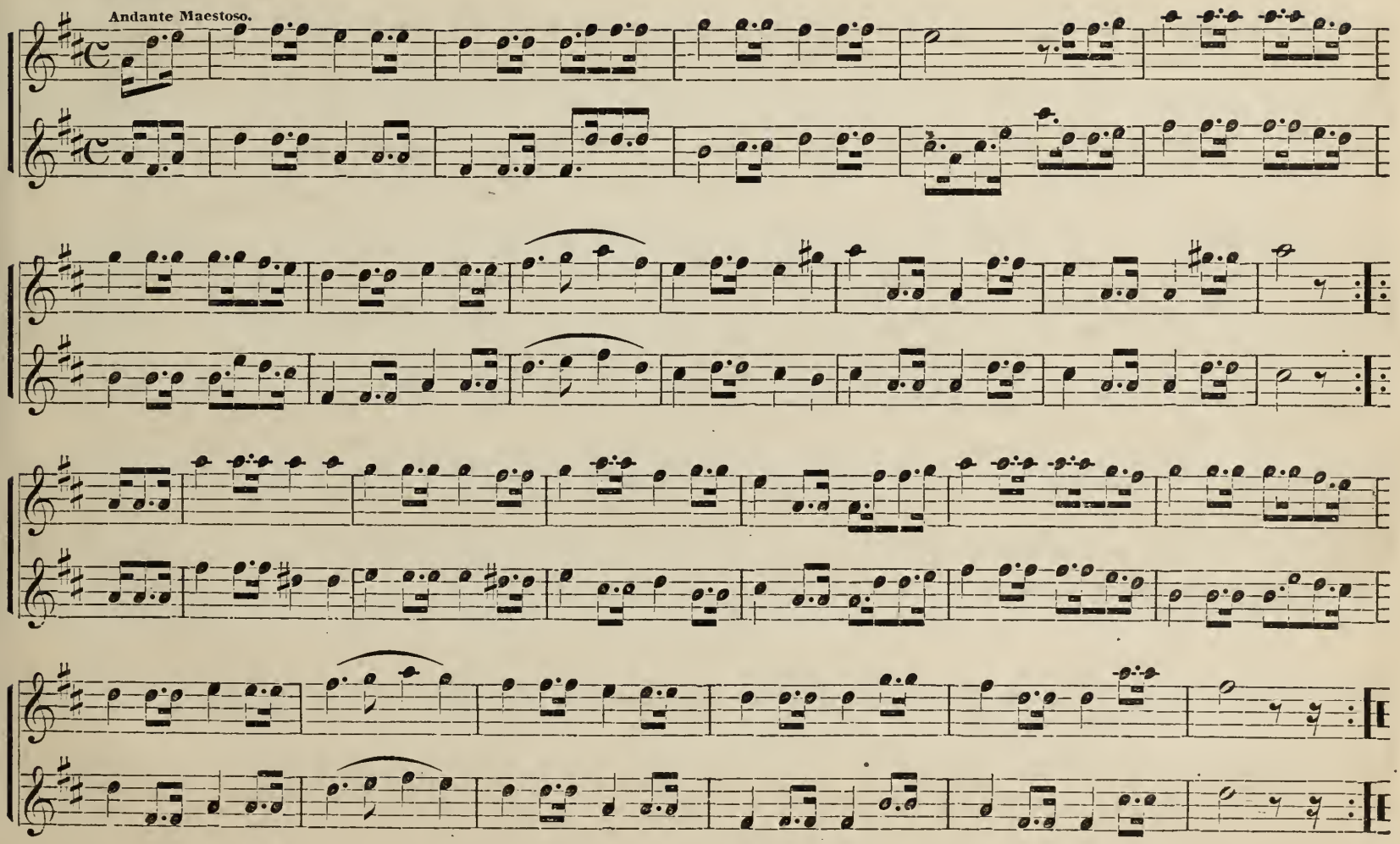
10. Count four crotchets in each measure.



11. Count four quavers in each measure.

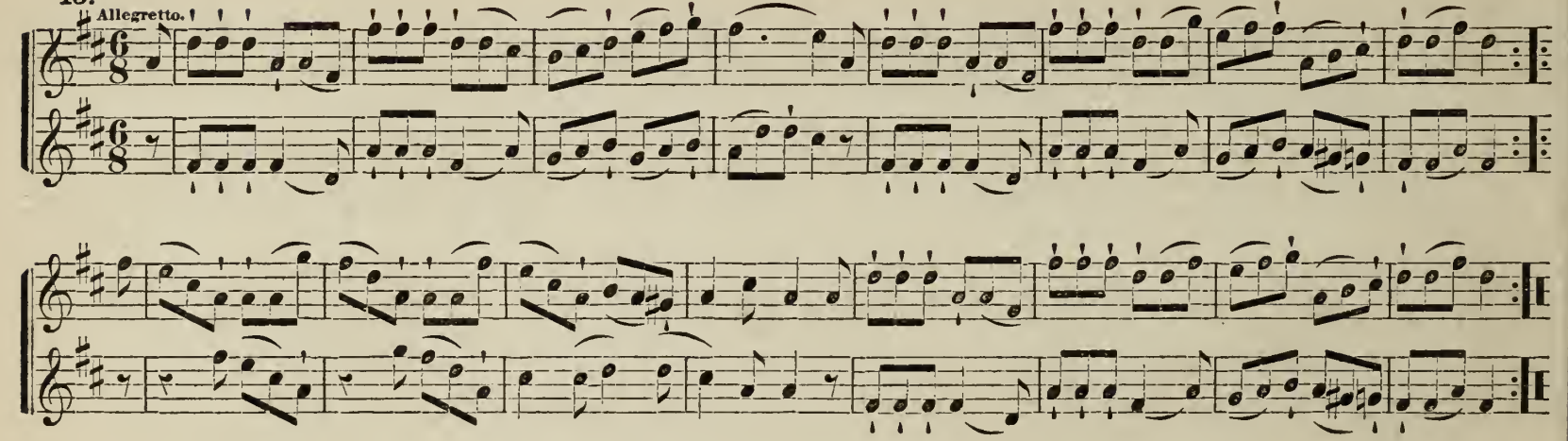


12. MARCIA.



DUETTS FOR TWO FLUTES.

13.



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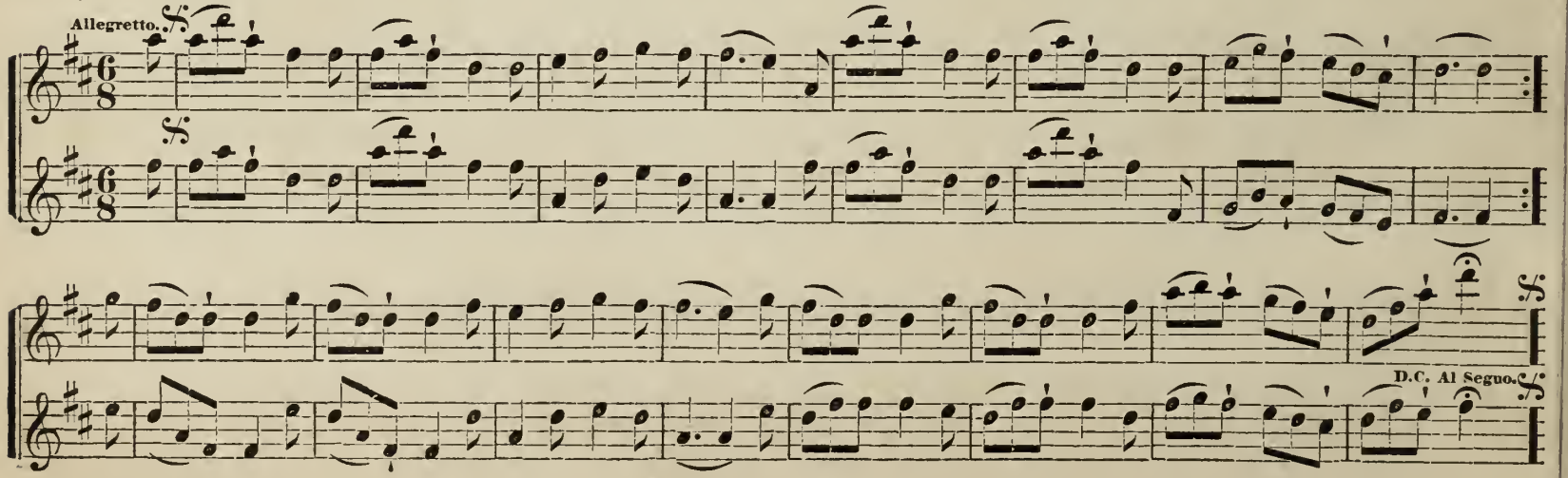

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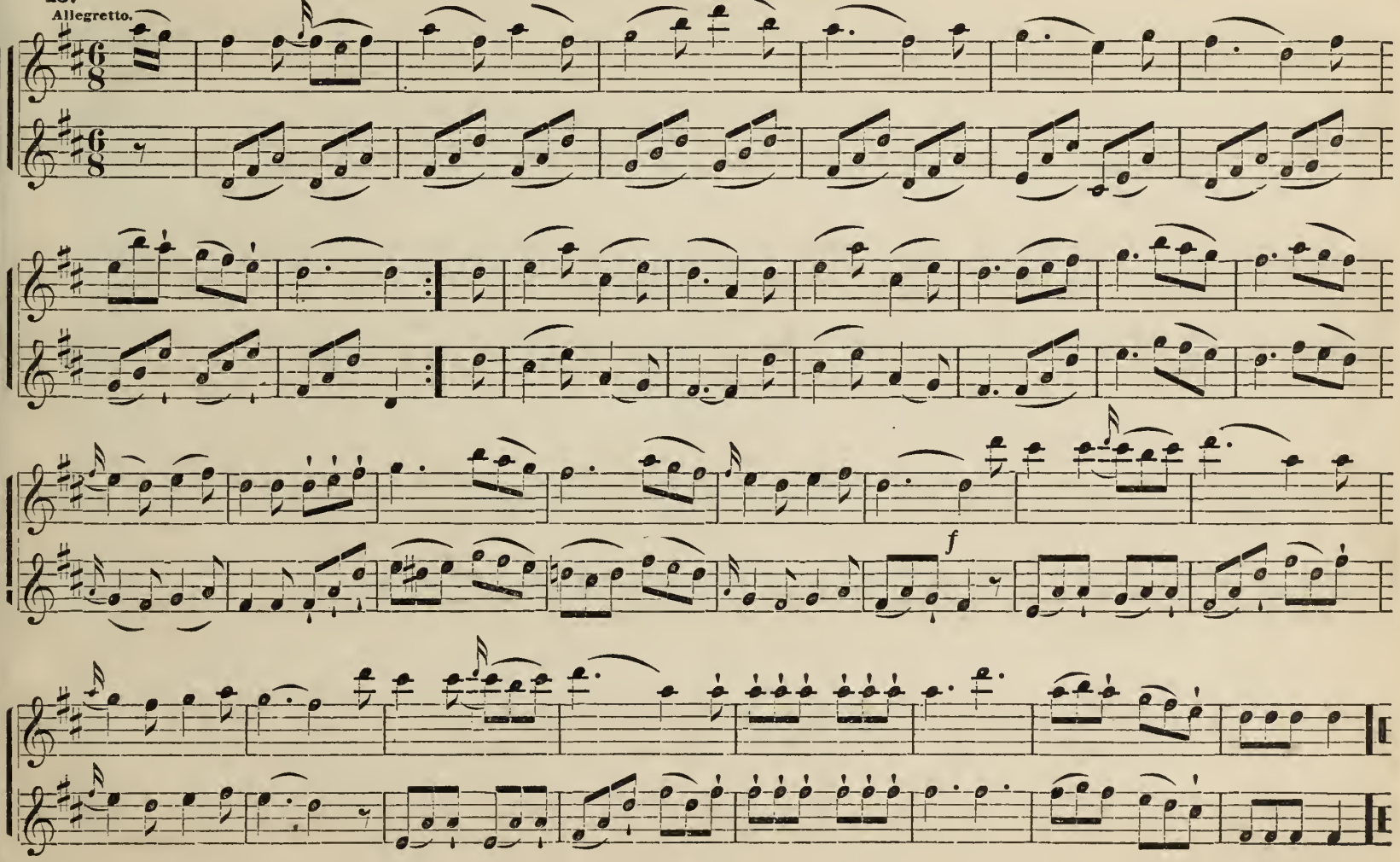
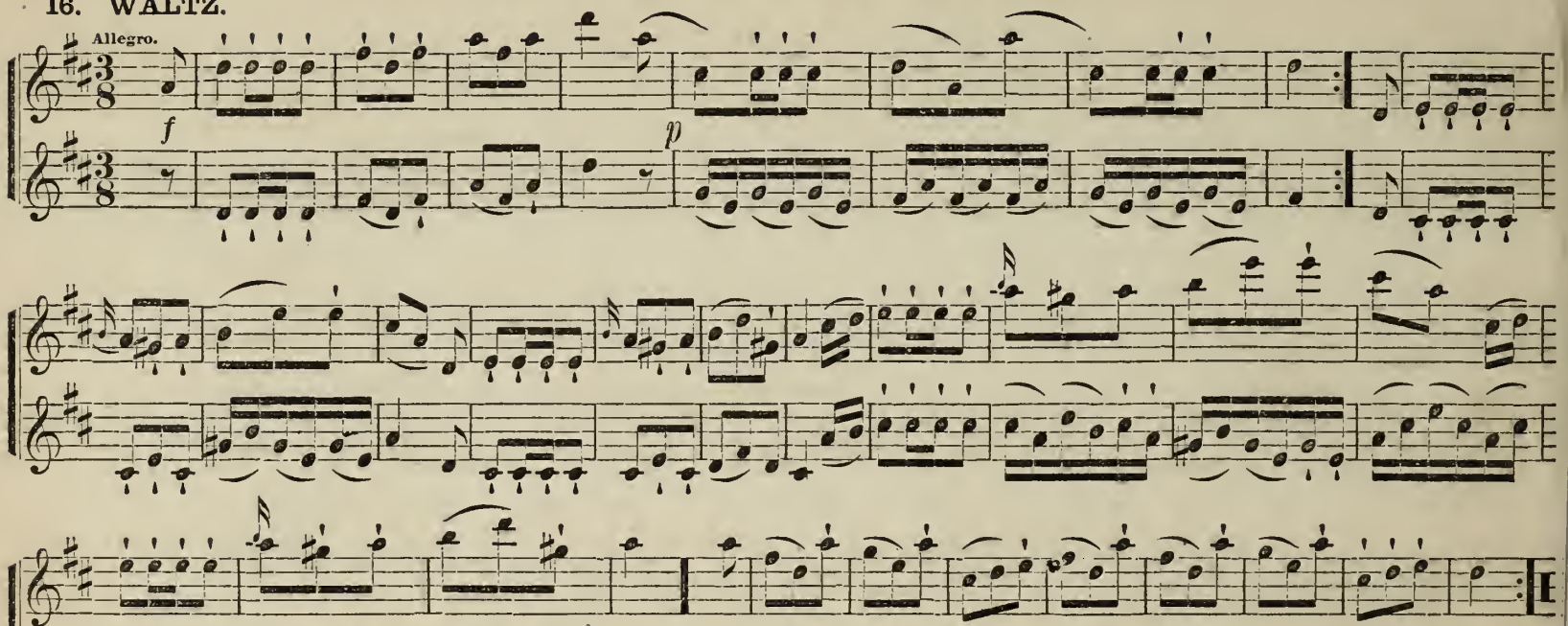


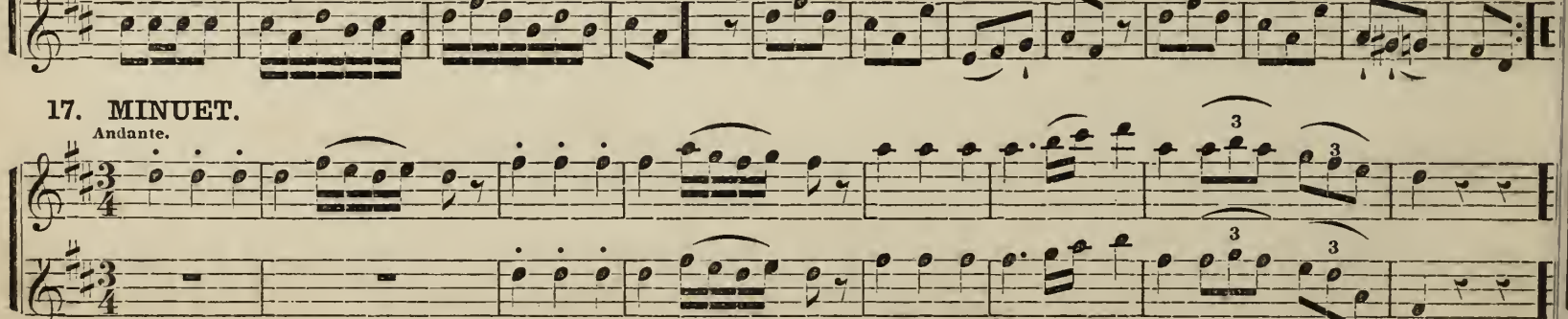
16. WALTZ.

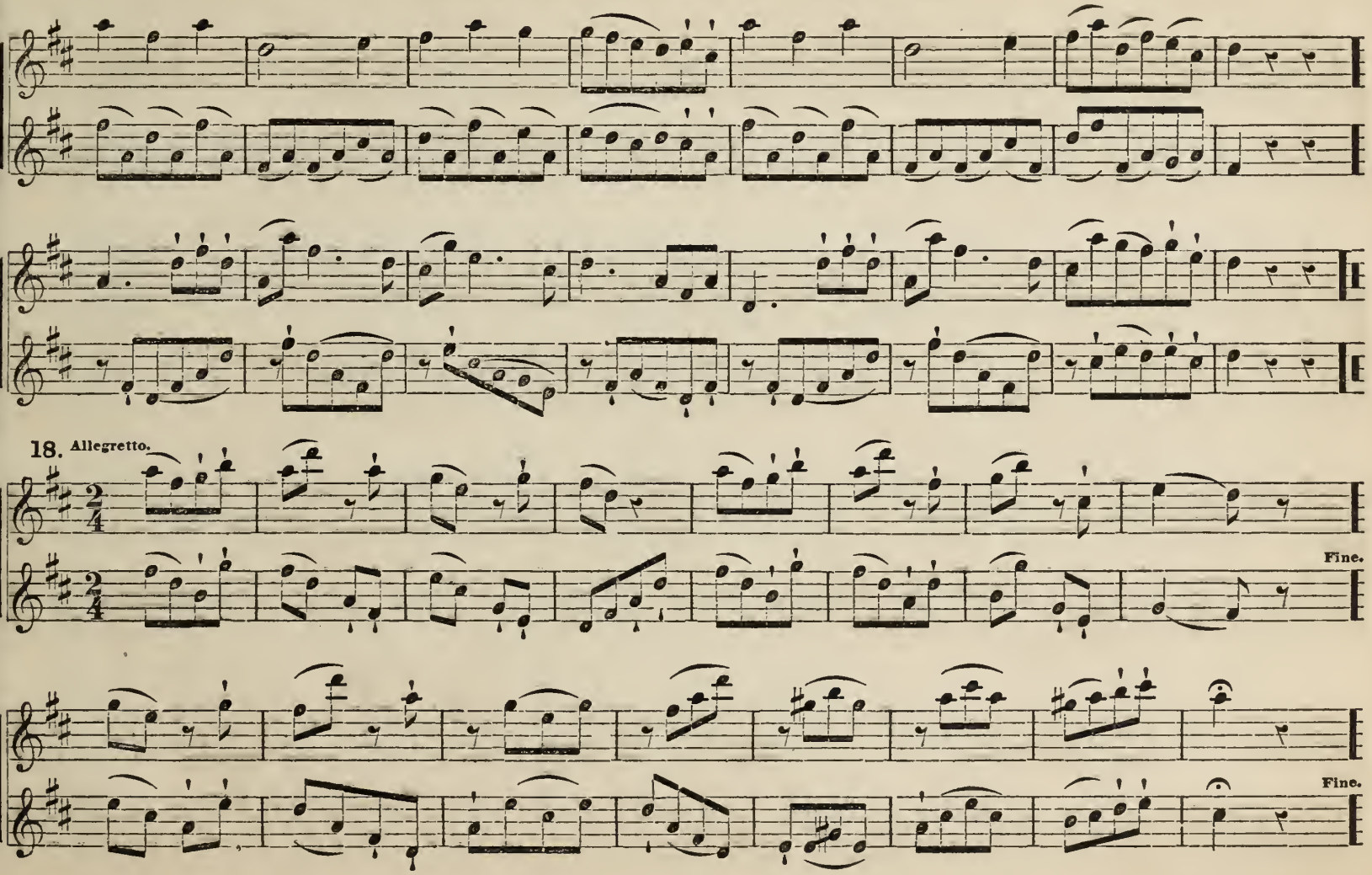
Allegro.



17. MINUET.

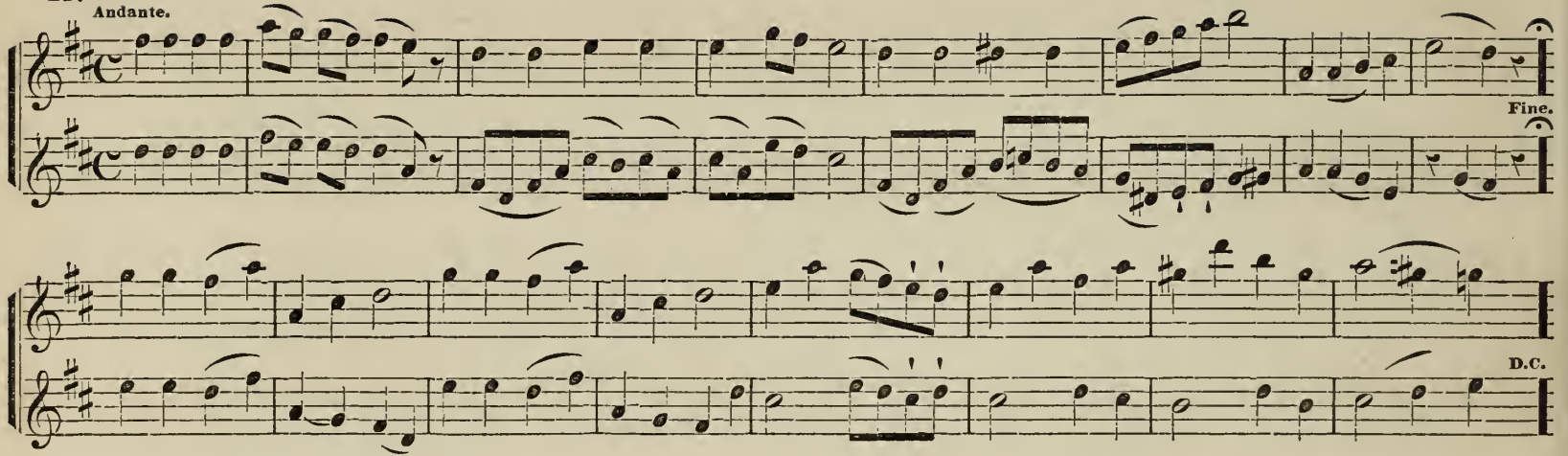
Andante.




18. Allegretto.
Fine.
Fine.

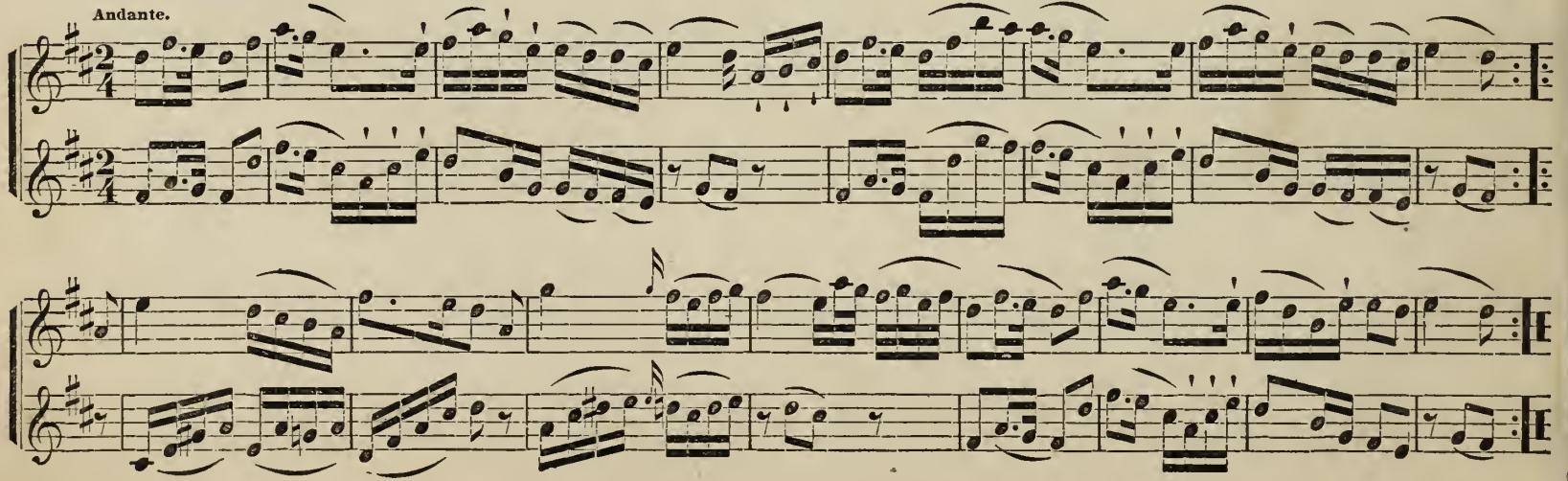
19.

Andante.



21. SUL MARGINE D'UN RIO.

Andante.



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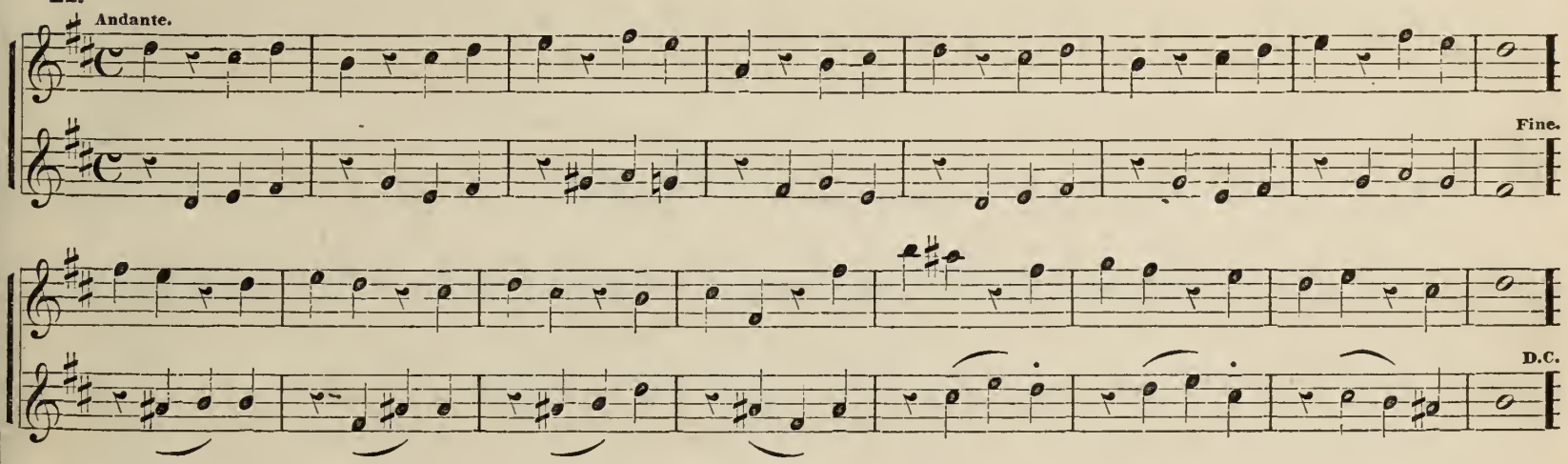

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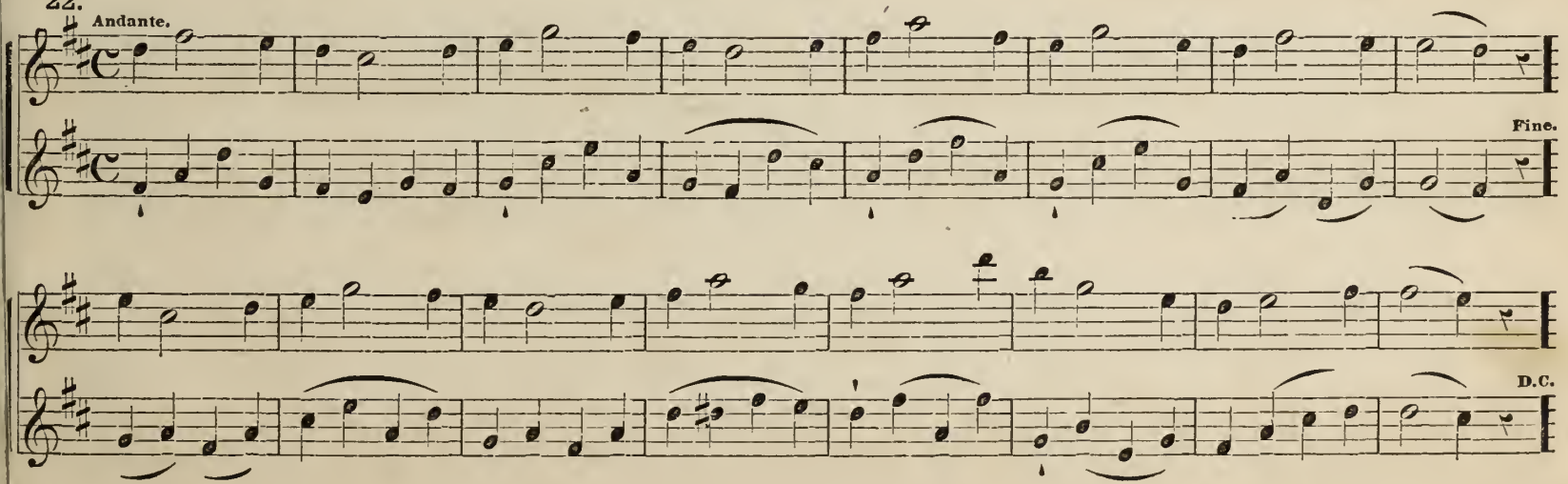
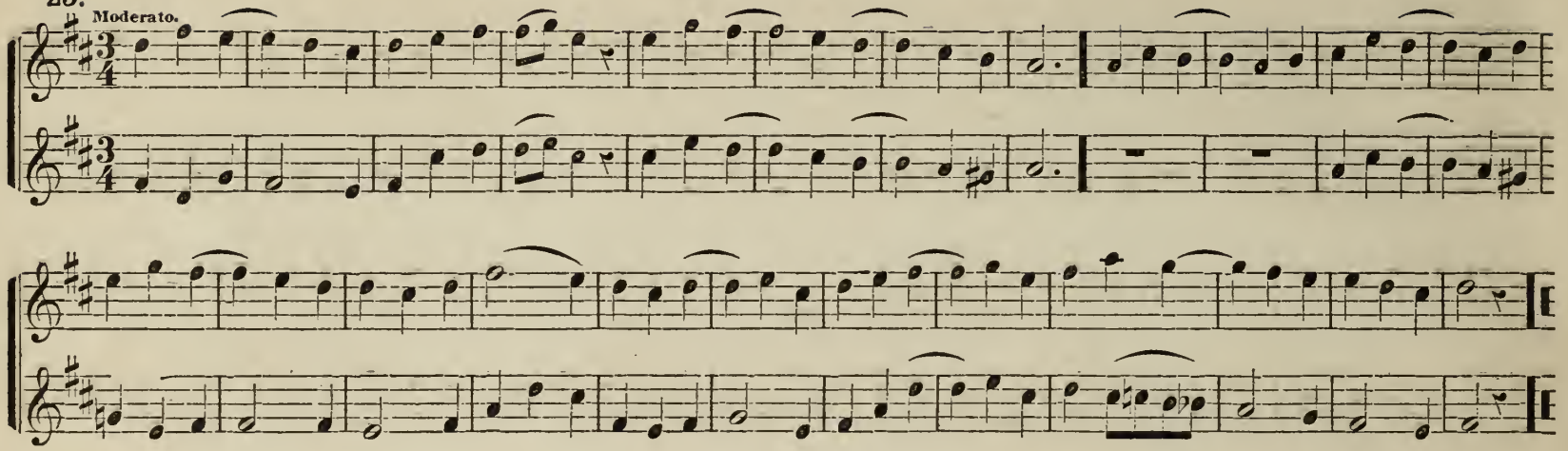


DUETTS FOR TWO FLUTES.

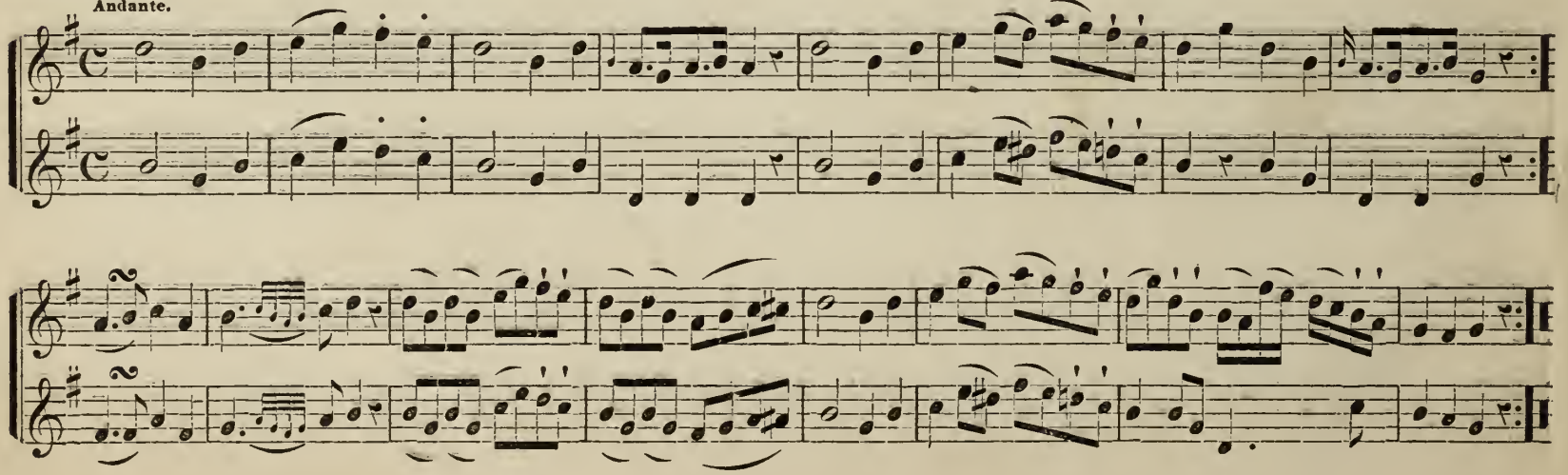
23.

Moderato.



24.

Andante.



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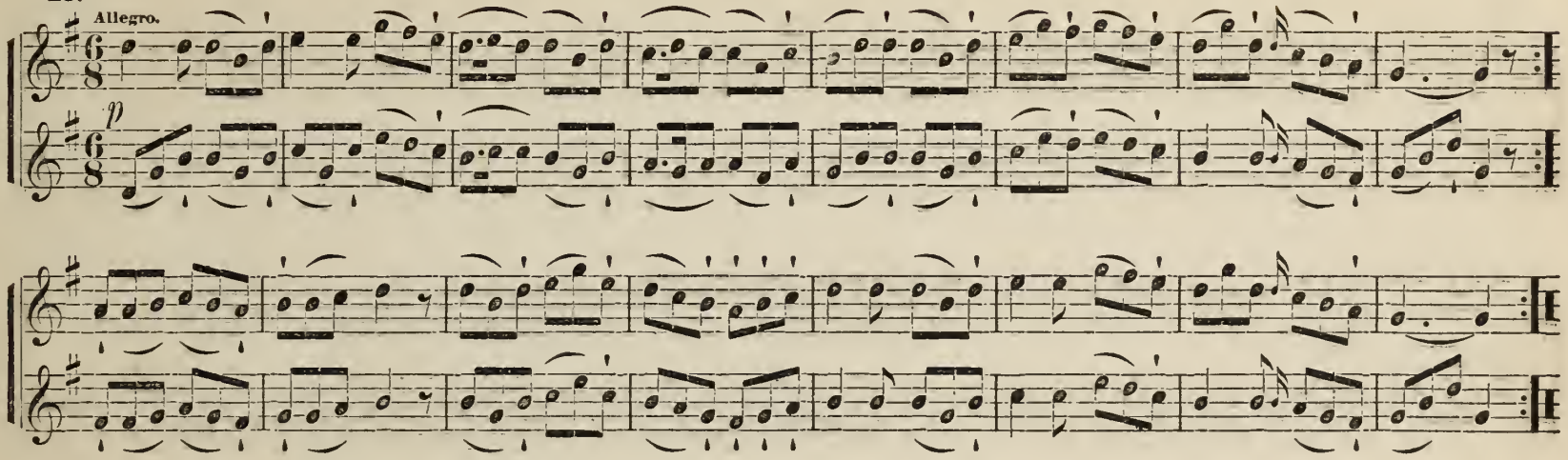

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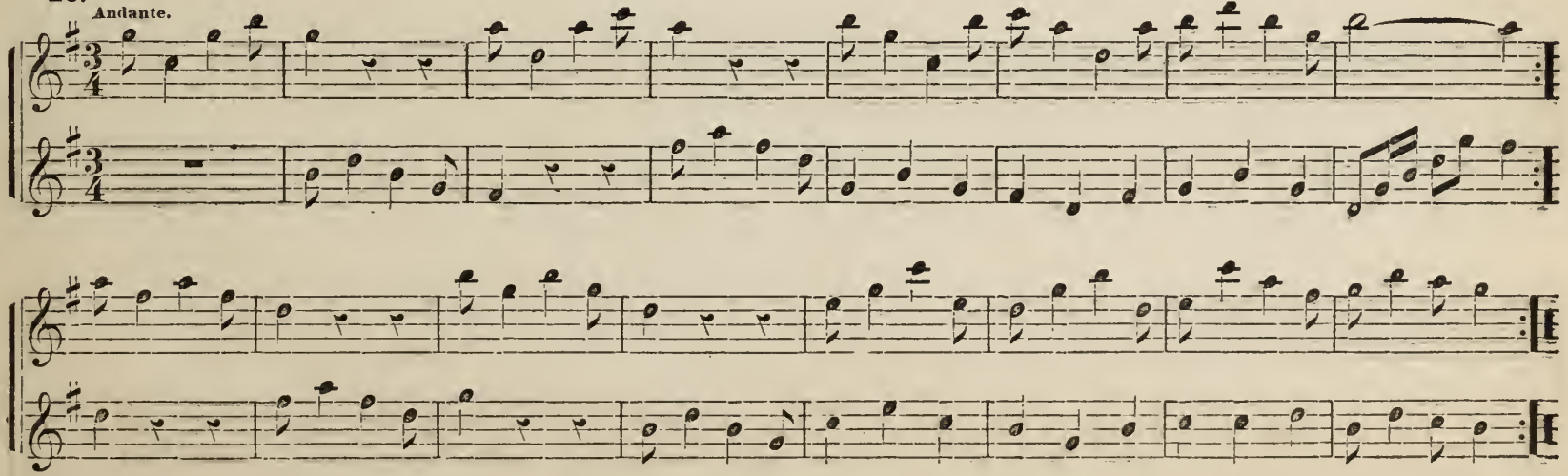

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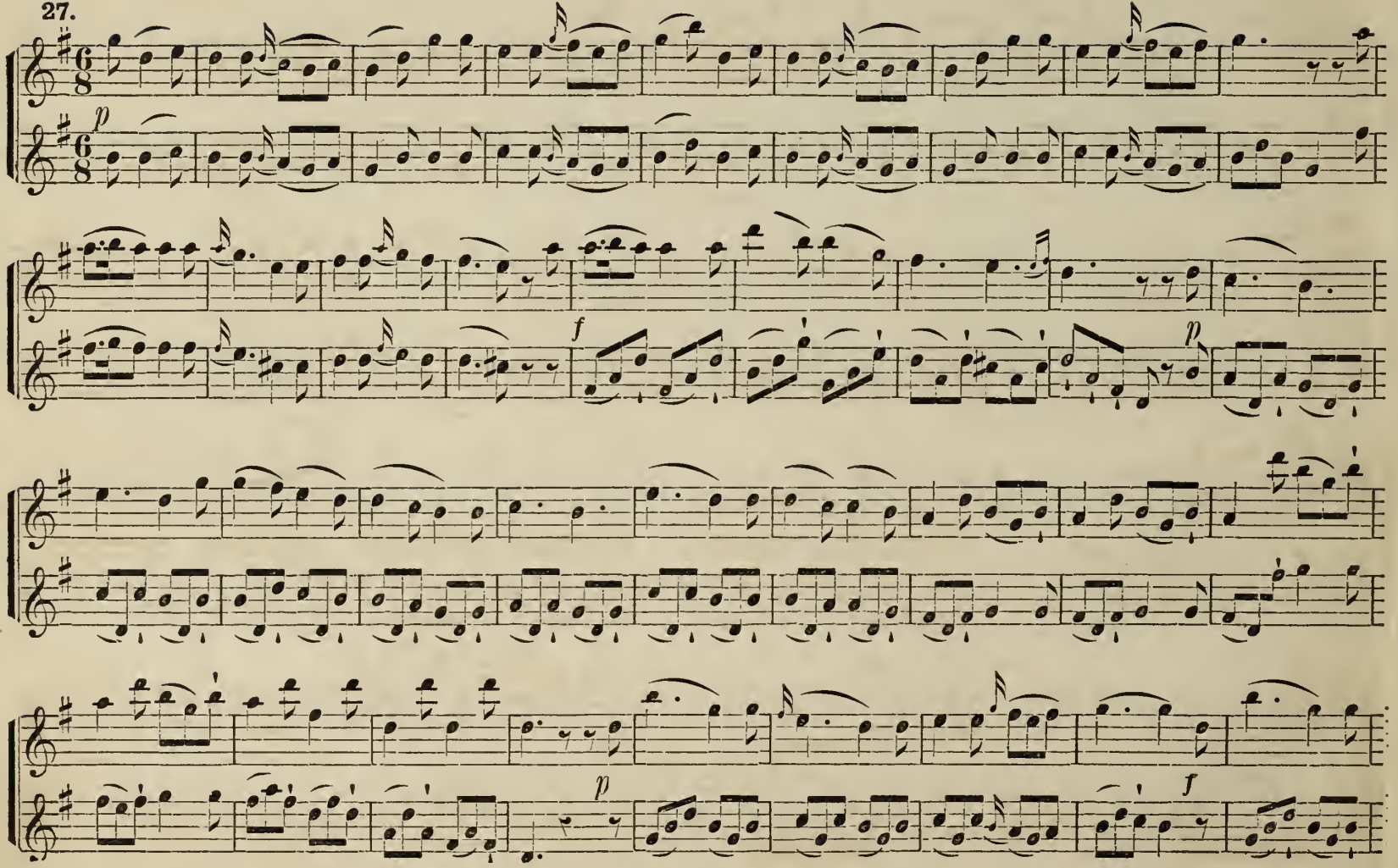
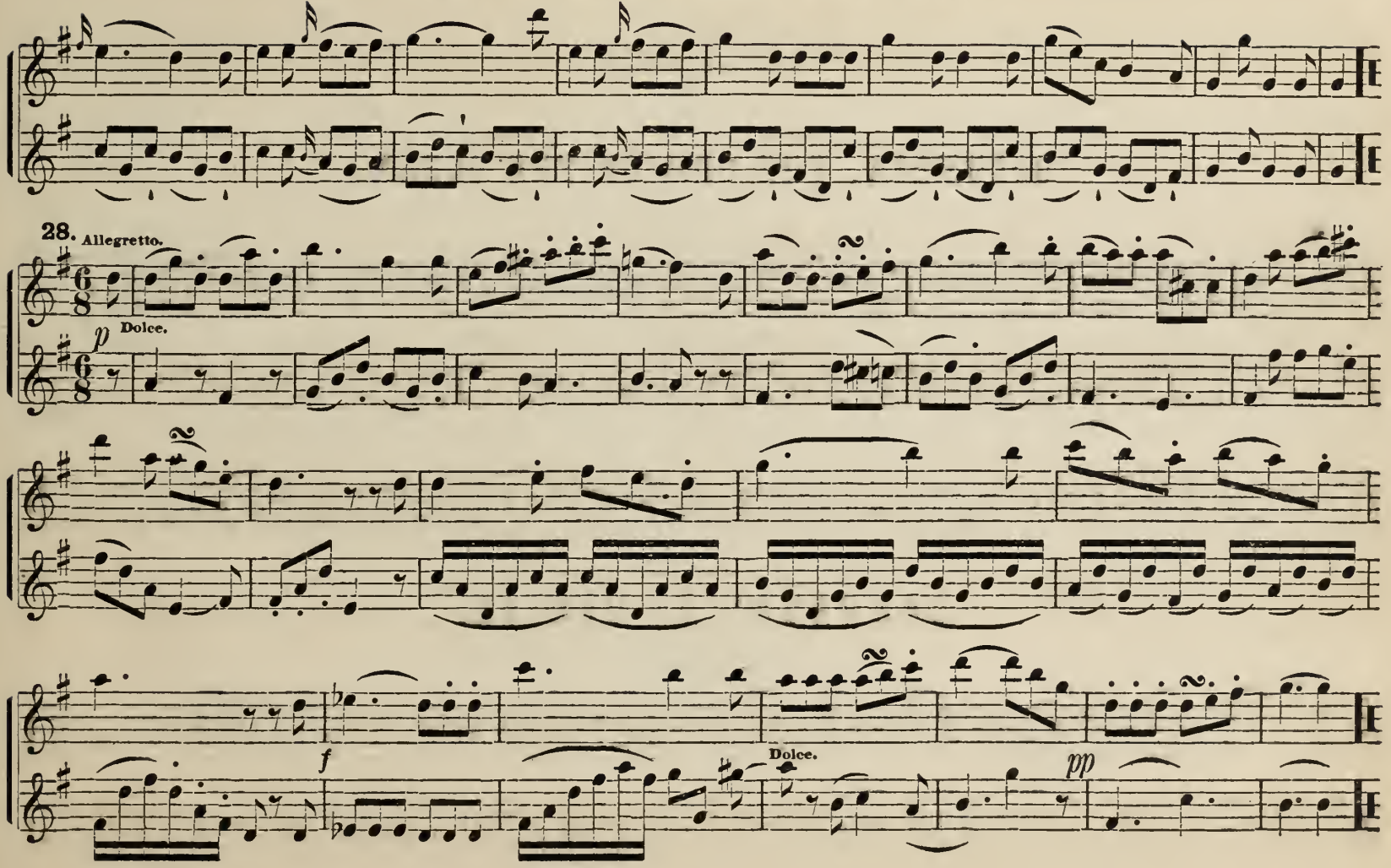
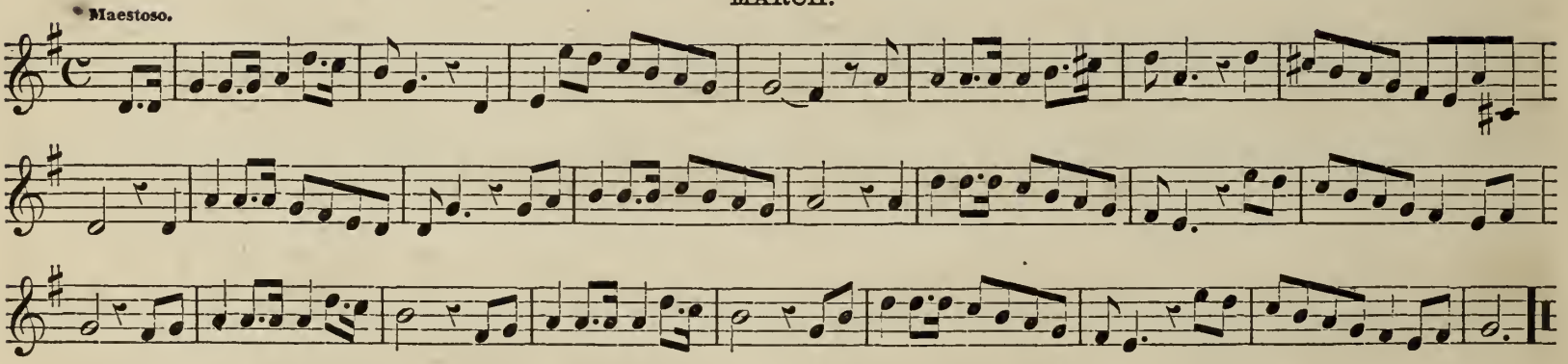



28. Allegretto.
Dolce.
Dolce.

PART I.---MARCHES AND QUICKSTEPS.

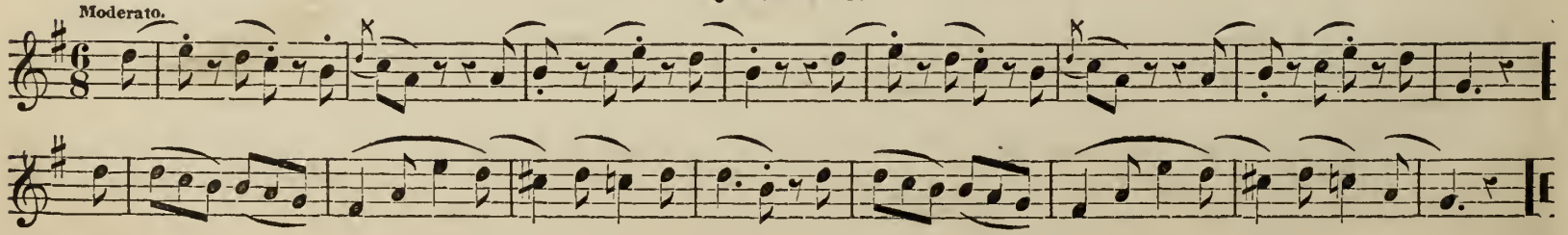
COLUMBIA, THE GEM OF THE OCEAN.

MARCH.



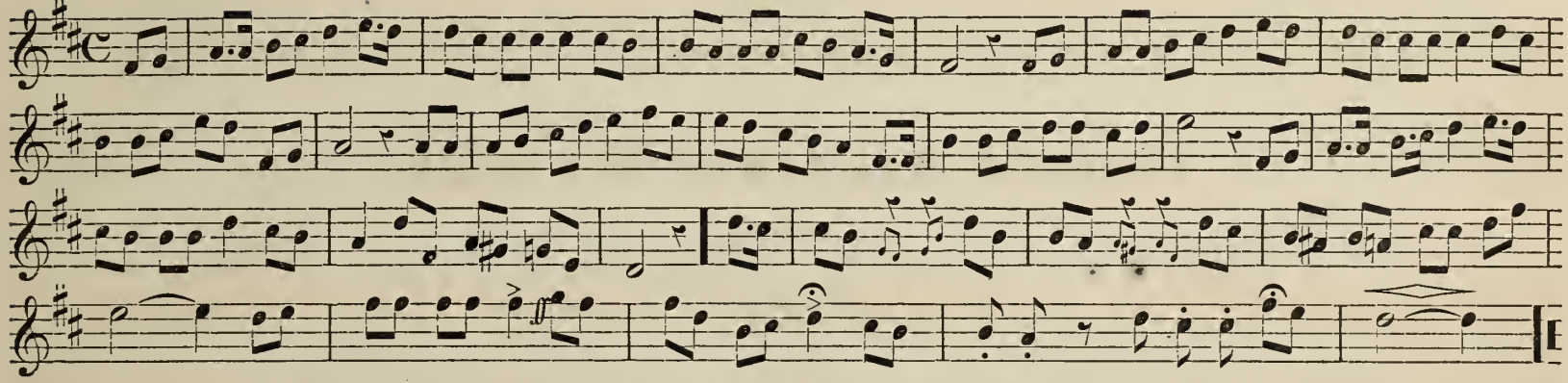
CARNAVAL DE VENISE.

QUICKSTEP.



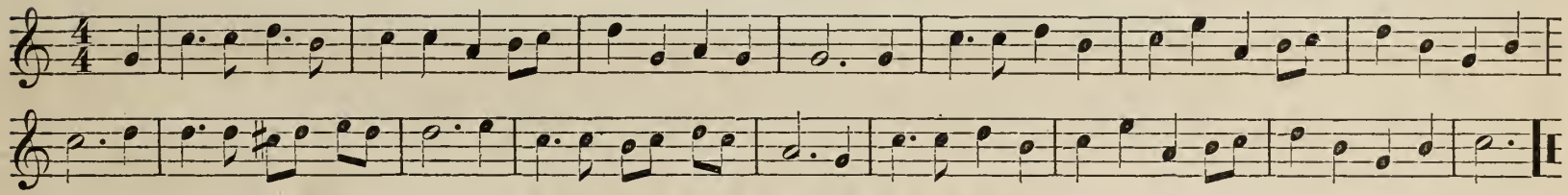
SHE IS WAITING FOR US THERE.

MARCH. FREDERICK BUCKLEY.



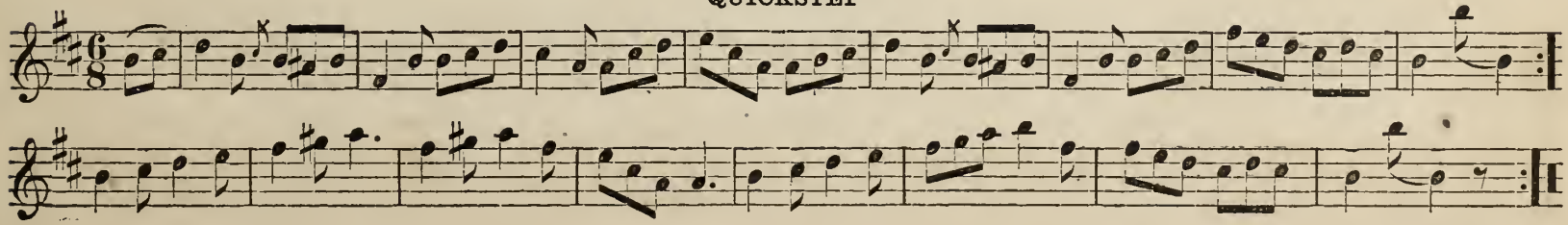
MY OWN LOVED HOME AGAIN.

MARCH. H. S. THOMPSON.



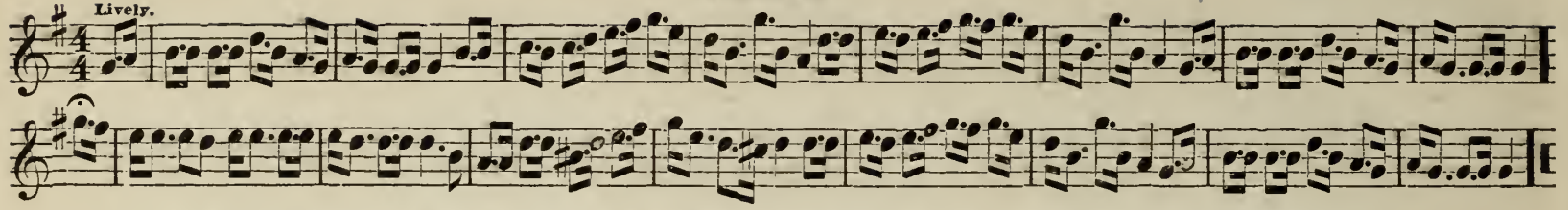
ADAMS AND LIBERTY.

QUICKSTEP



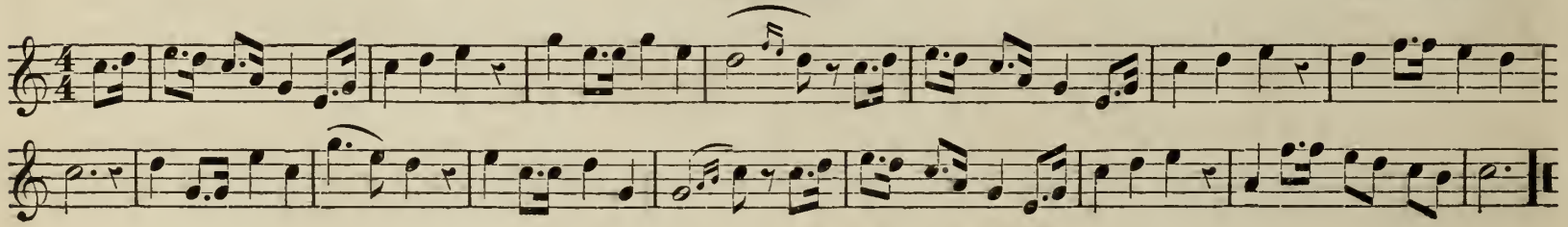
HE IS COMING HOME TO-DAY.

QUICKSTEP. HENRY CROMWELL.



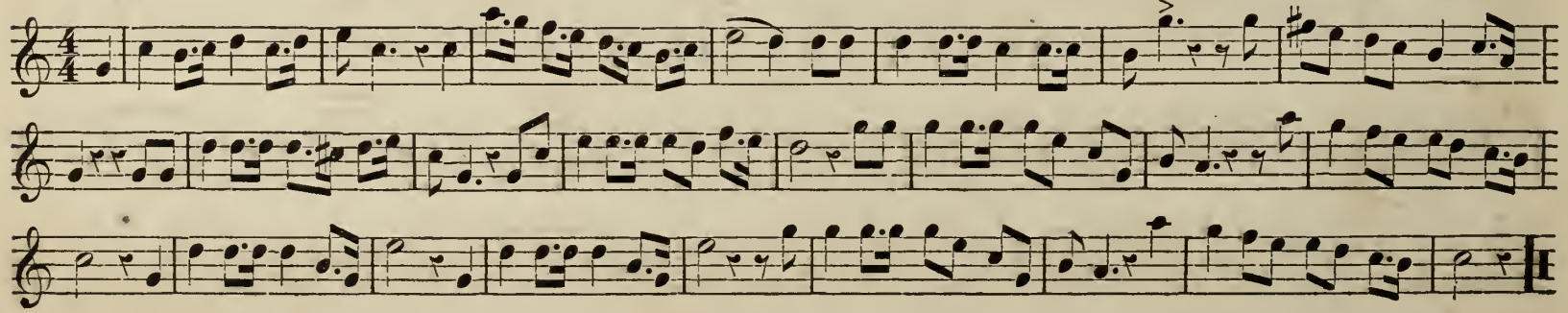
O 'T WILL BE A HAPPY TIME WHEN THE BOYS COME HOME.

QUICKSTEP. T. O. CONANT.



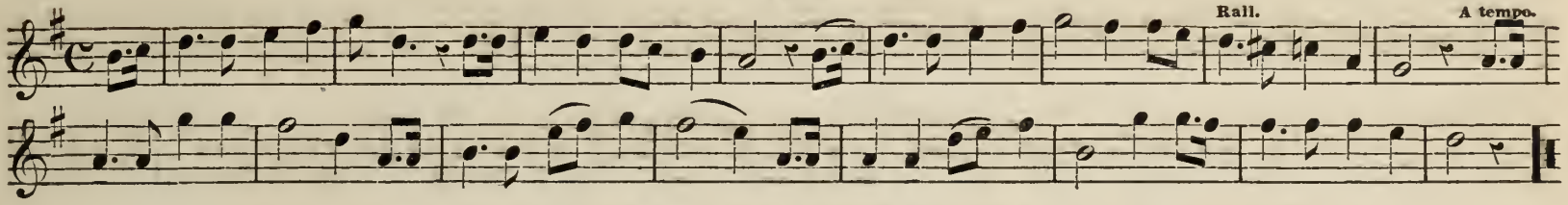
DEFEND, NOW, THE RED, WHITE AND BLUE.

MARCH. FRANK WILBRAHAM,



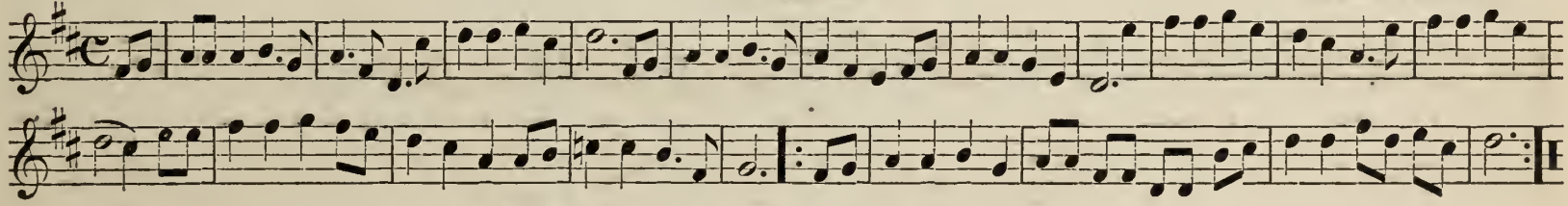
WE SHALL MISS HIM.

MARCH. CARL LAZARE.

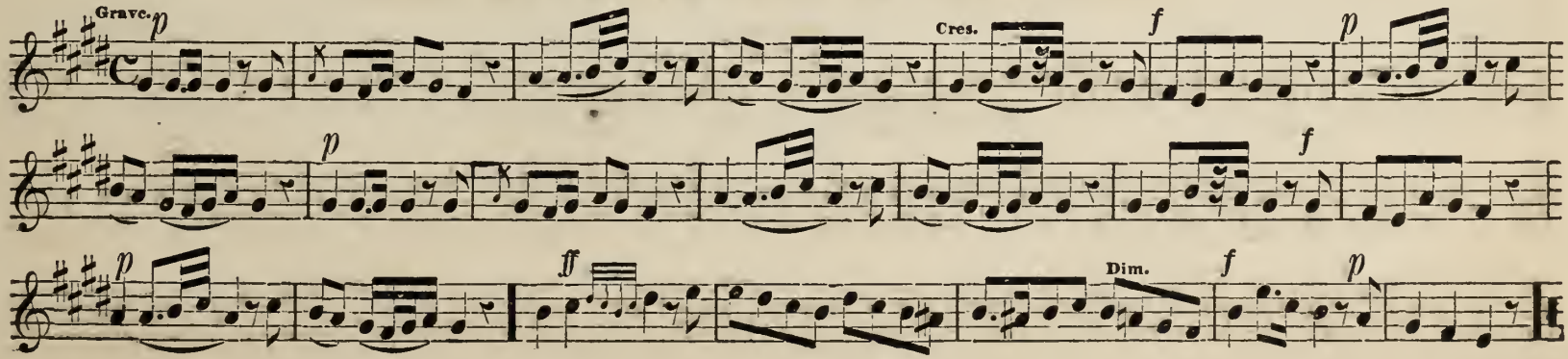


THE DARK GIRL DRESSED IN BLUE.

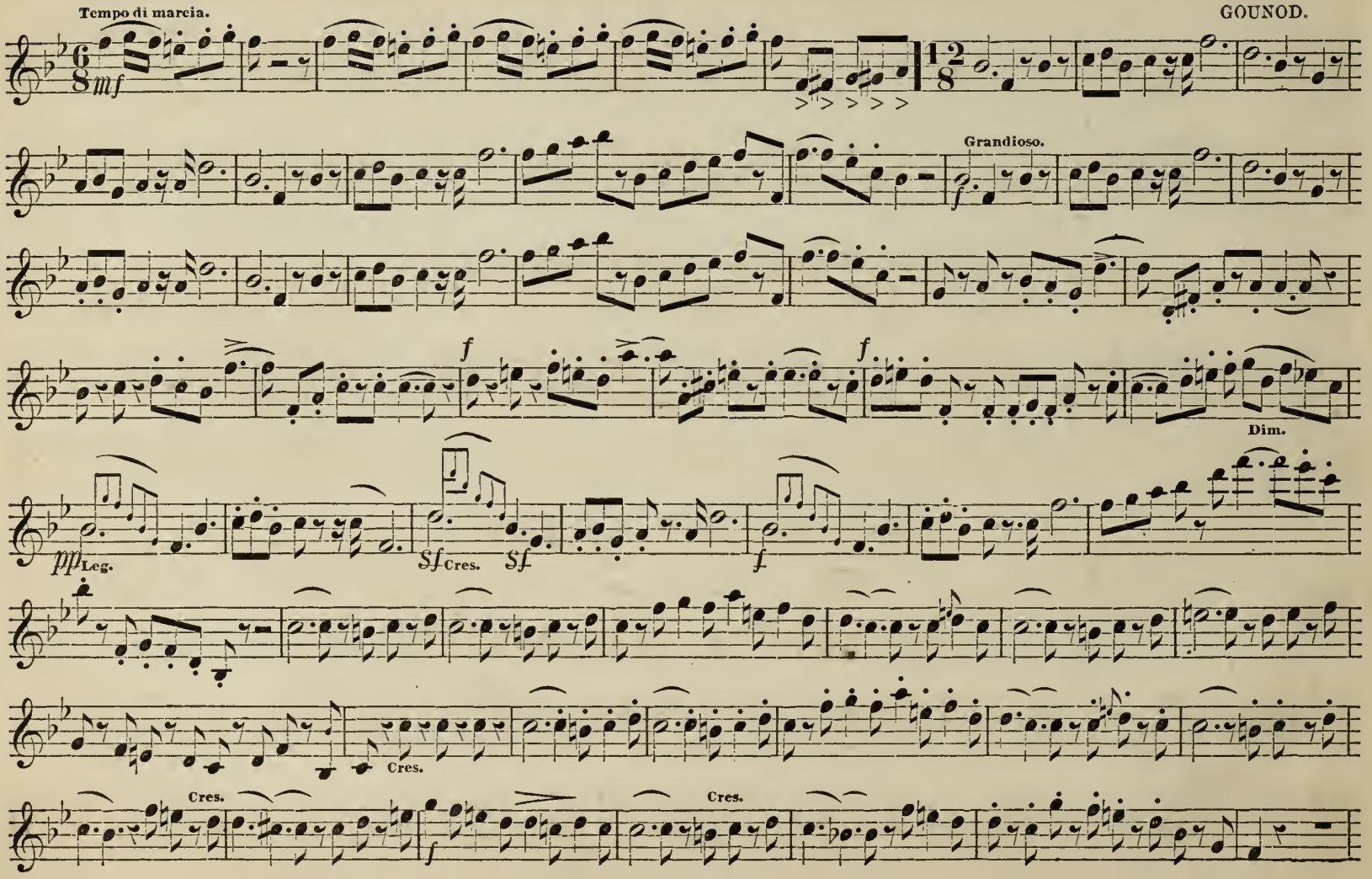
QUICKSTEP. HARRY CLIFTON.



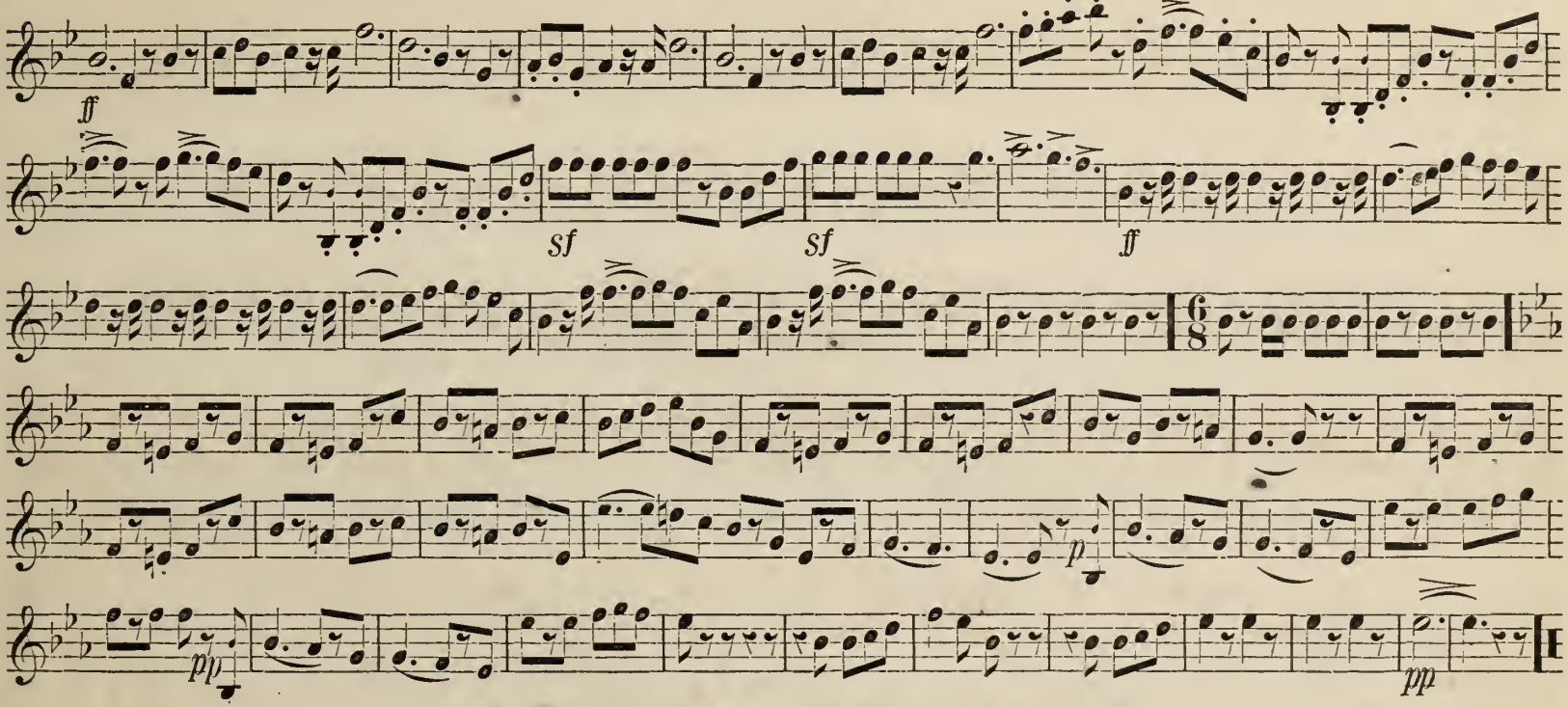
DEAD MARCH IN SAUL.



FAUST GRAND MARCH.

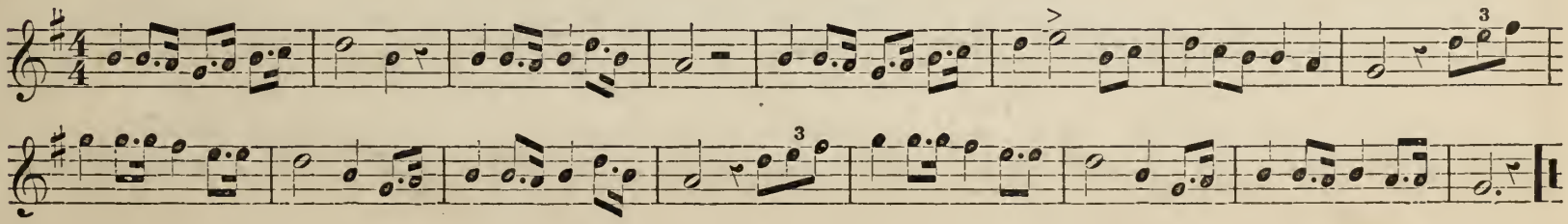


FAUST GRAND MARCH. Concluded.



OUR BOYS IN CAMP MARCH.

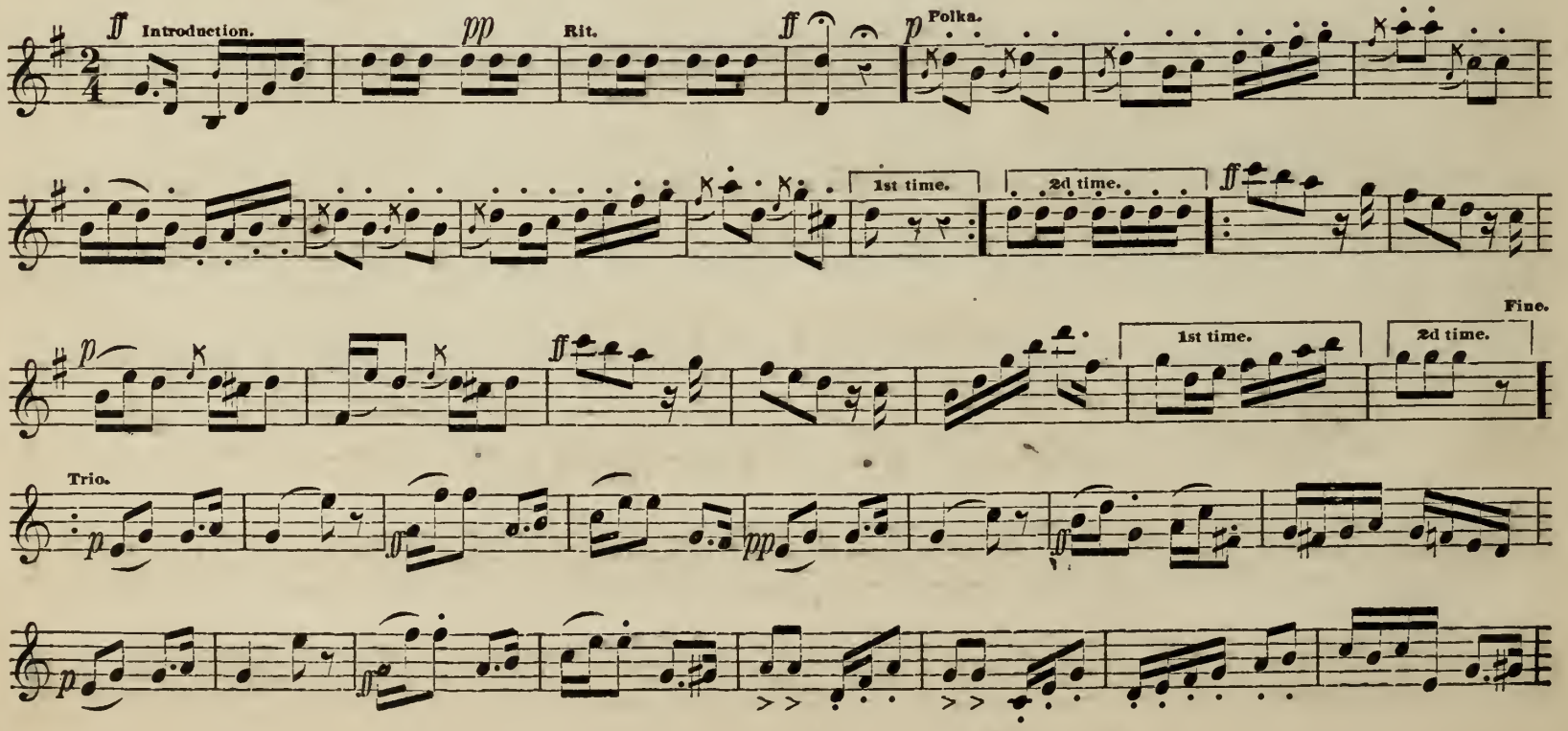
LESSUR.



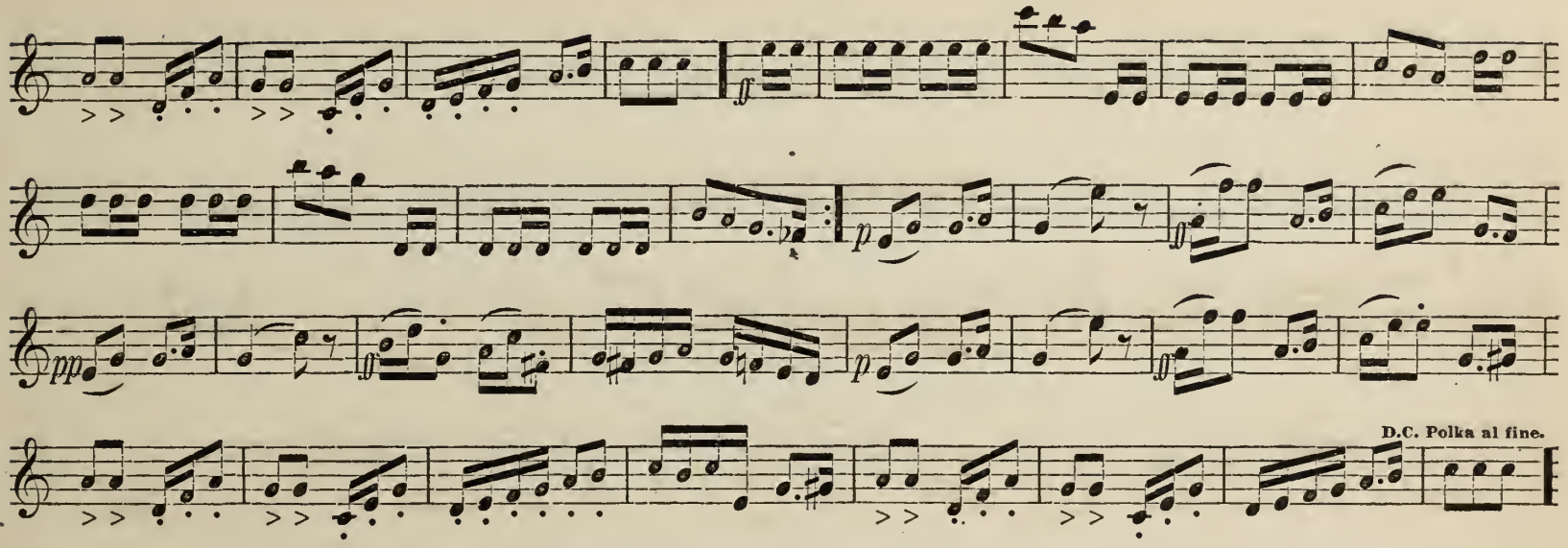
PART II.---POLKAS AND DANCES.

EMPIRE POLKA.

P. S. GILMORE.

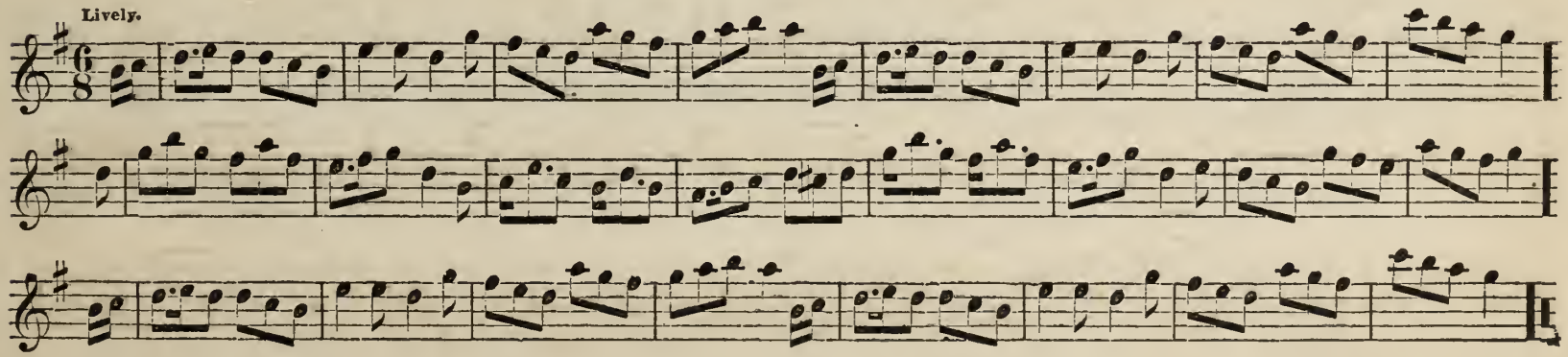


EMPIRE POLKA. Concluded.



ZEPHYRS' DANCE.

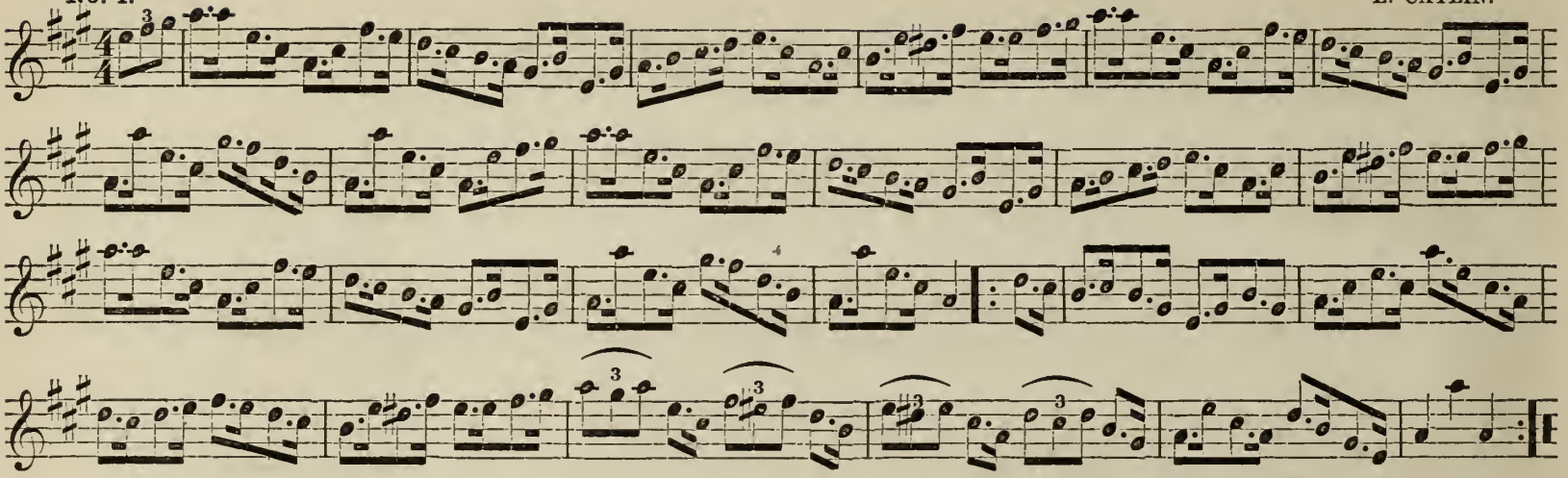
H. S. THOMPSON.



DICK SANDS' CLOG DANCES.

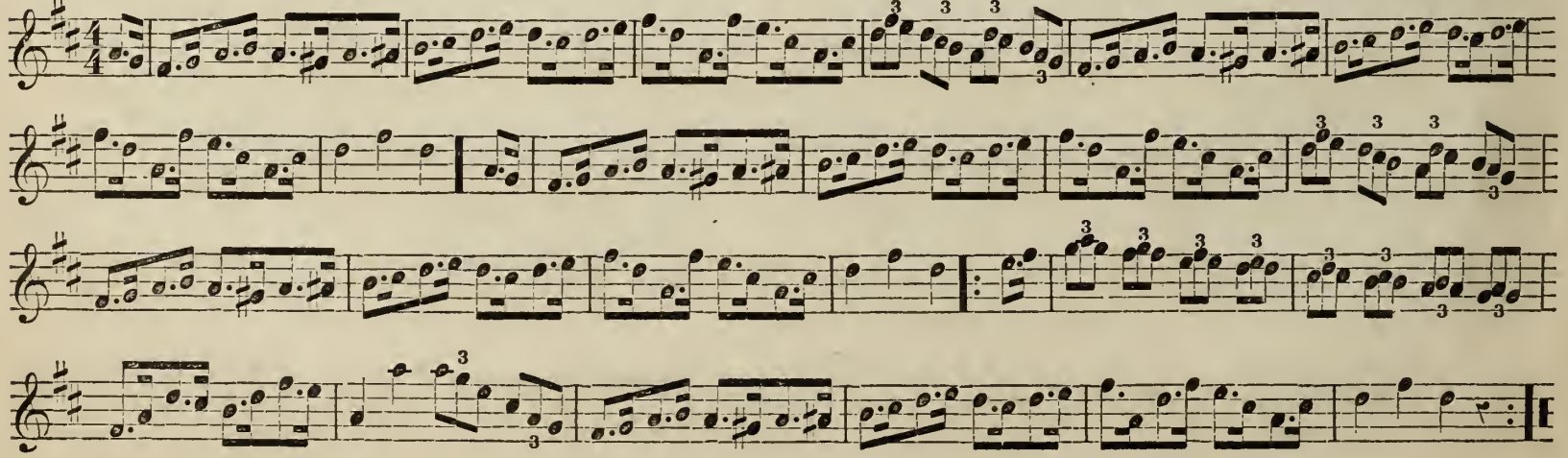
No. 1.

E. CATLIN.



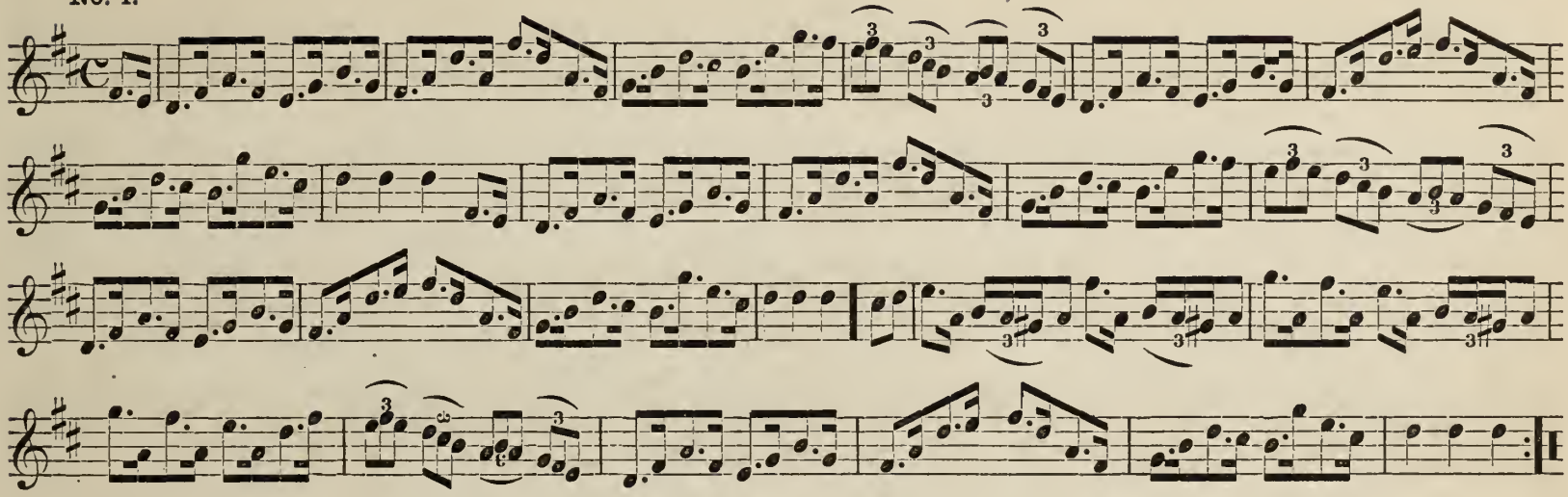
No. 2.

CARL TRAUTMAN.

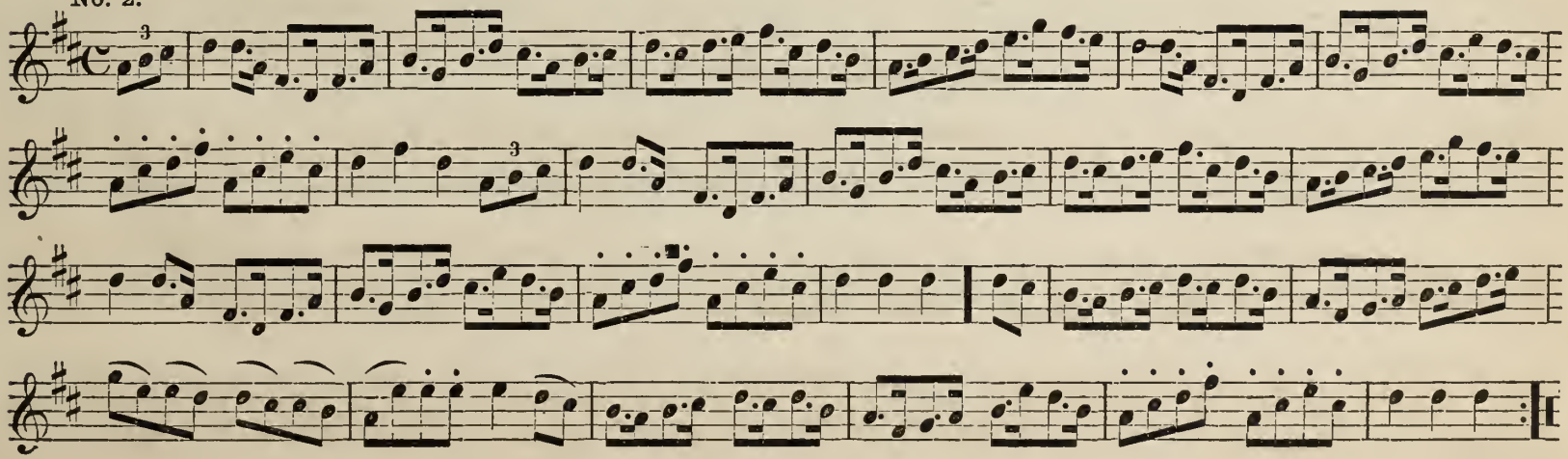


FRED. WILSON'S CLOG DANCES.

No. 1.

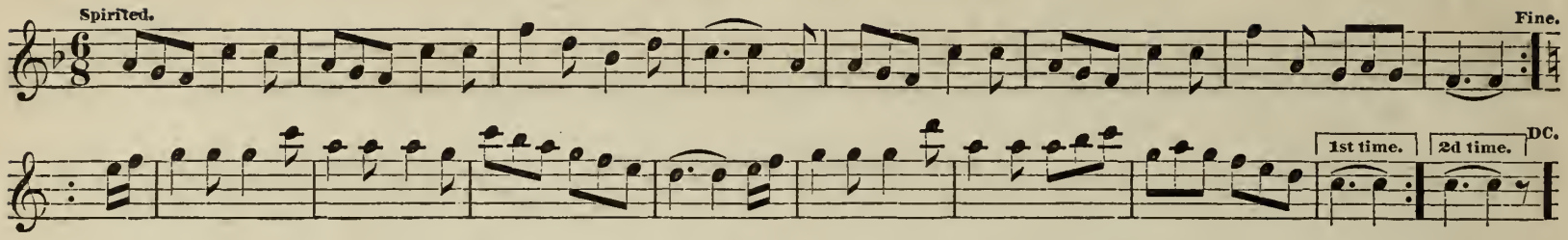


No. 2.

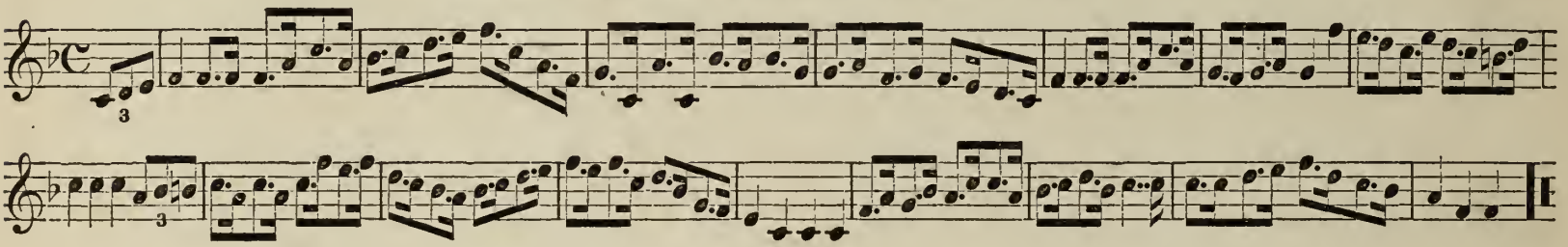


WOOD FAIRIES' DANCE.

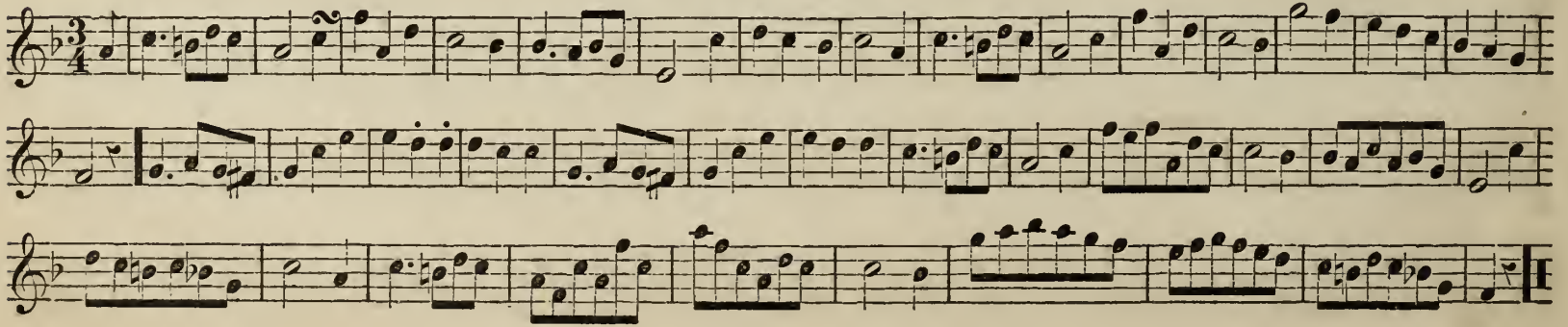
H. S. THOMPSON.



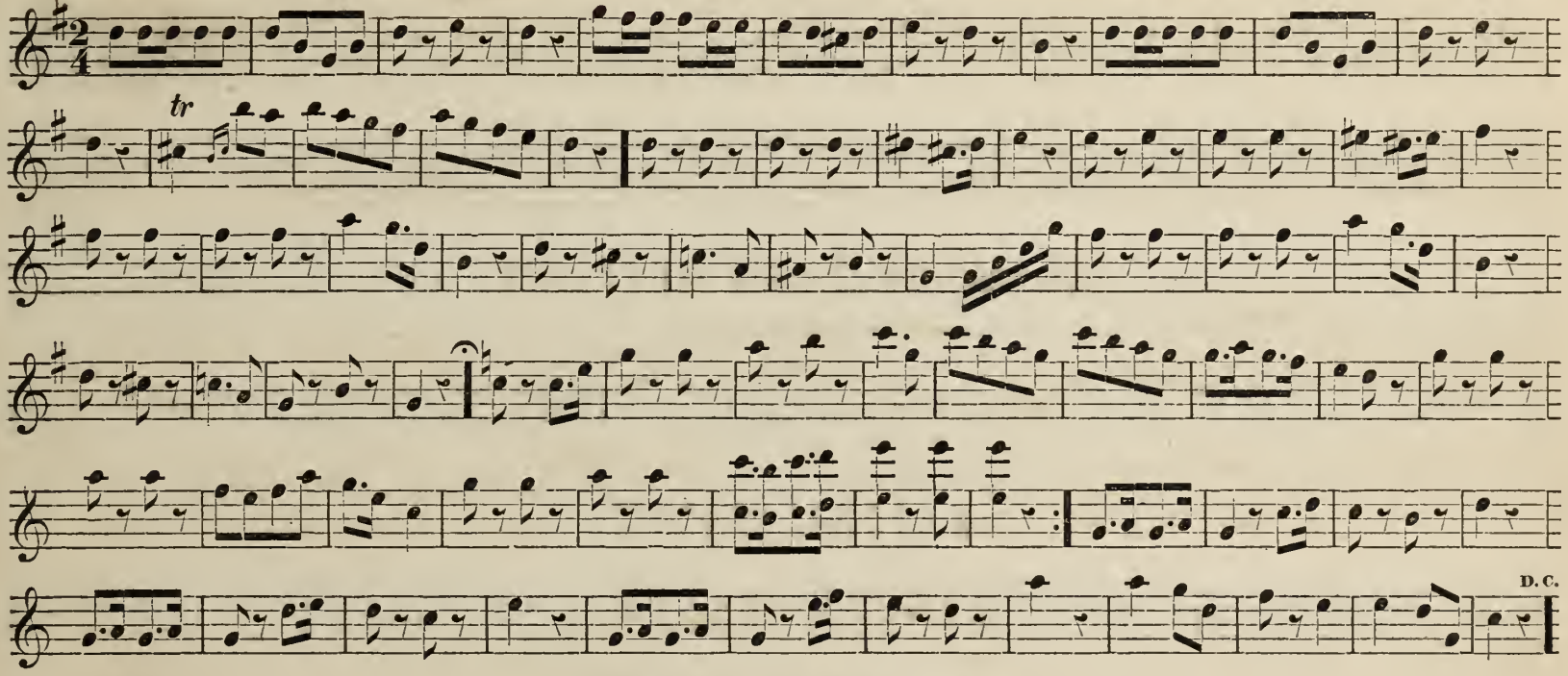
ALL ROUND TOWN HORNPIPE.



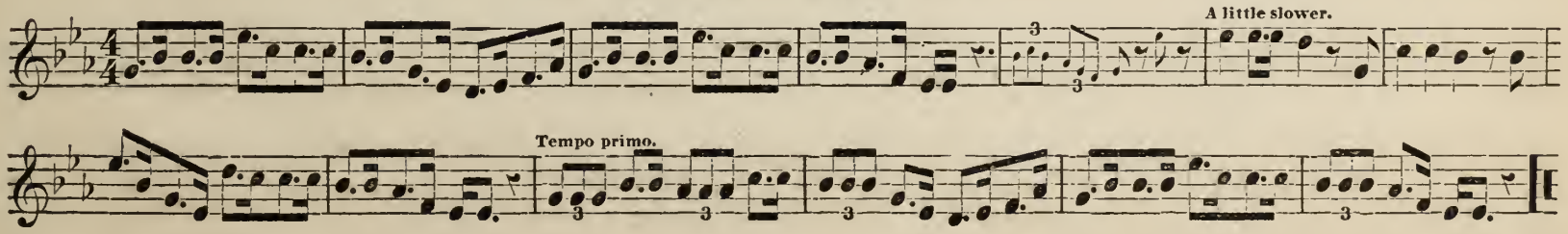
LINDEN WALTZ.



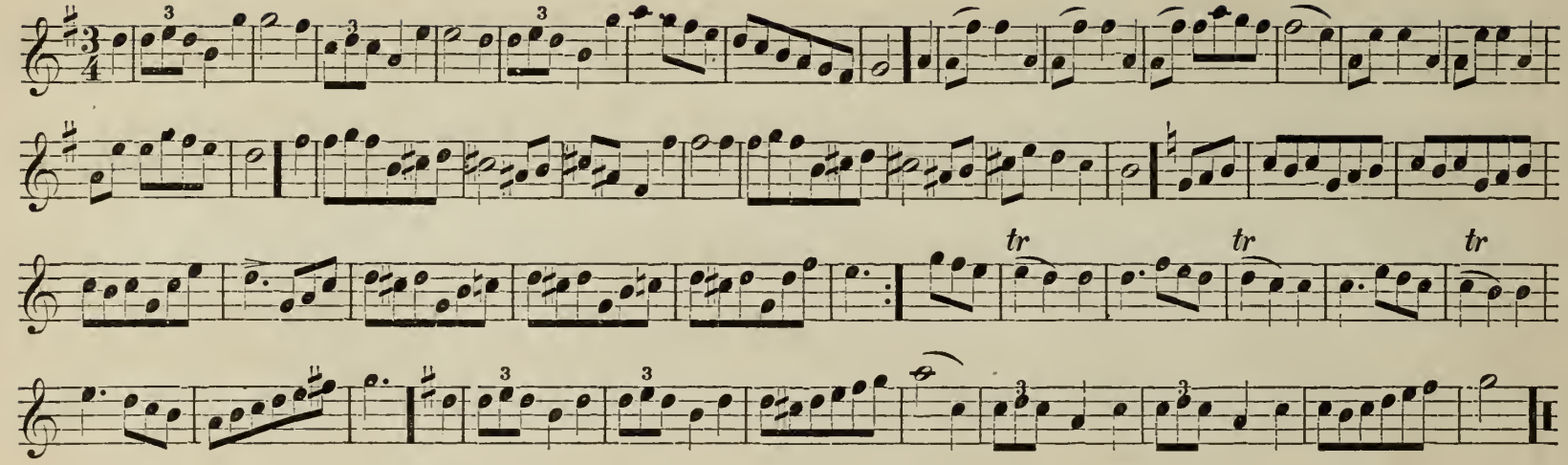
STORM GALLOPADE.



SALLY, COME UP.

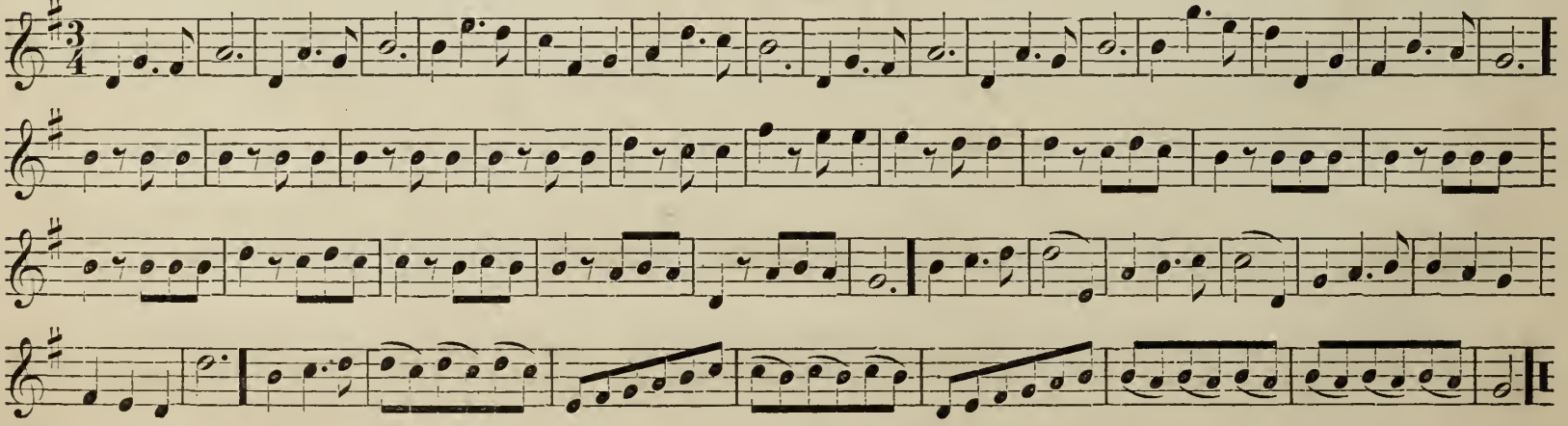


FAIRY VARSOVIENNE.

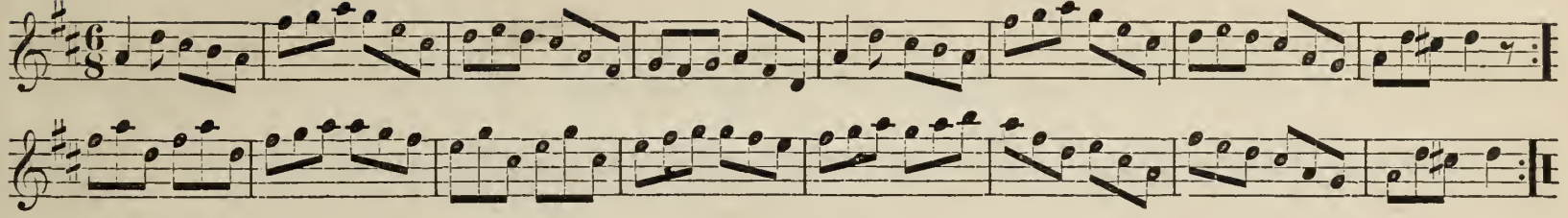


BRIDAL WALTZ.

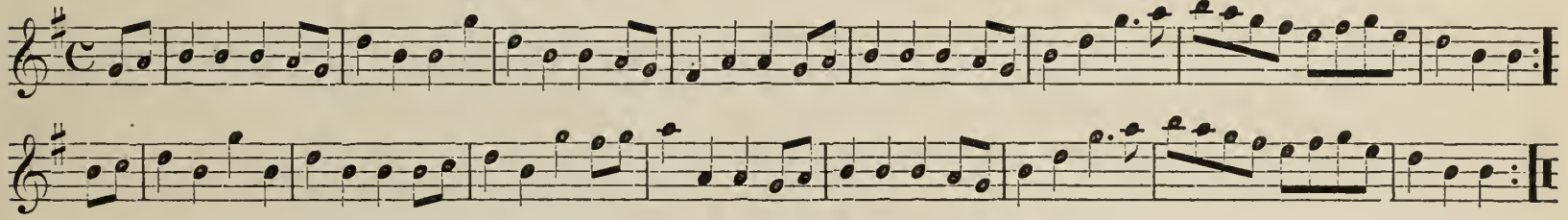
JULLIEN.



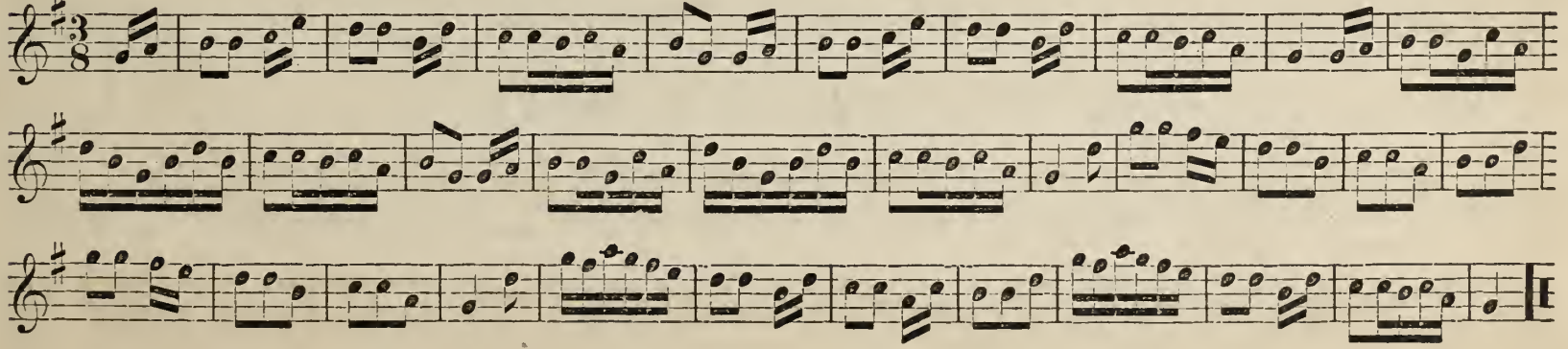
LADY'S TRIUMPH.



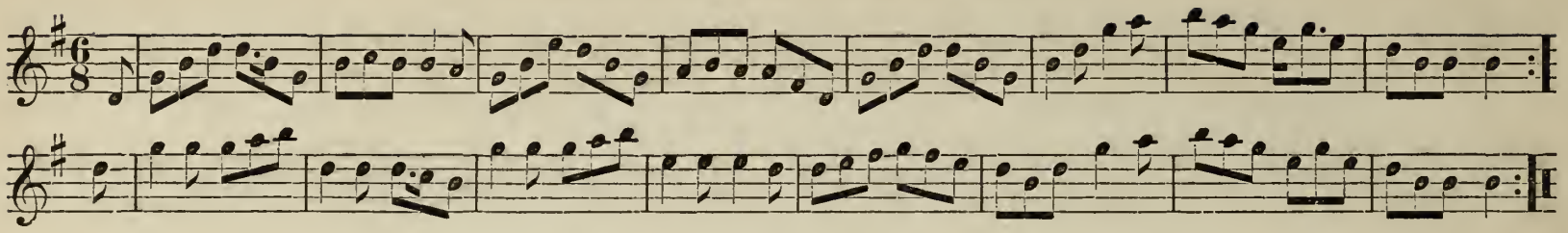
WHITE COCKADE.



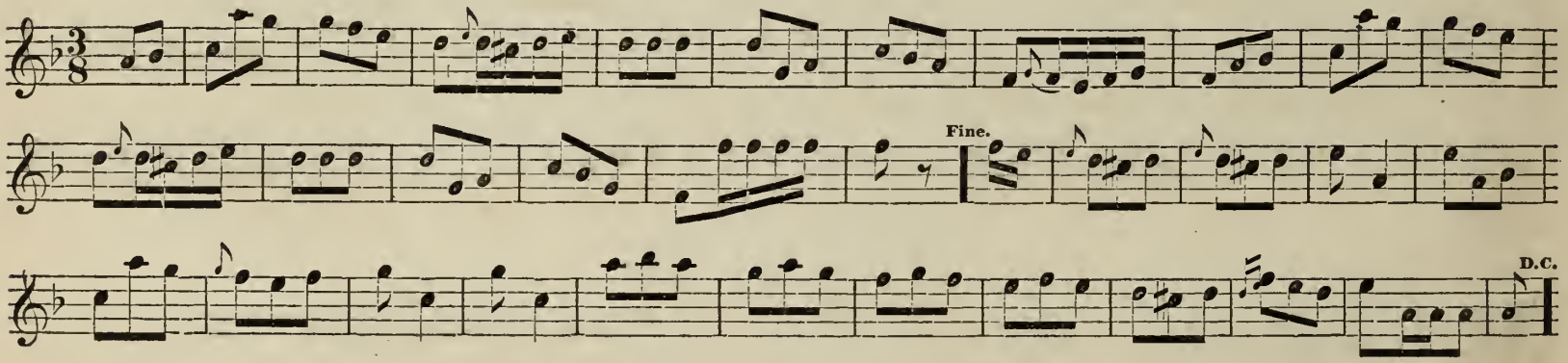
HOME WALTZ.



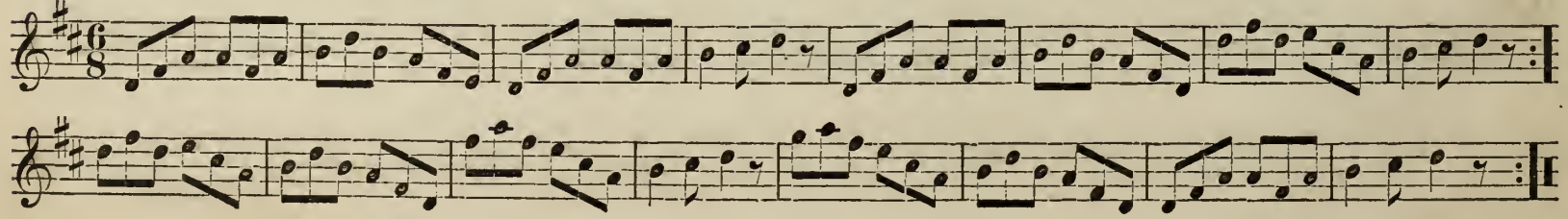
THE CAMPBELLS ARE COMING.



LUCREZIA WALTZ.

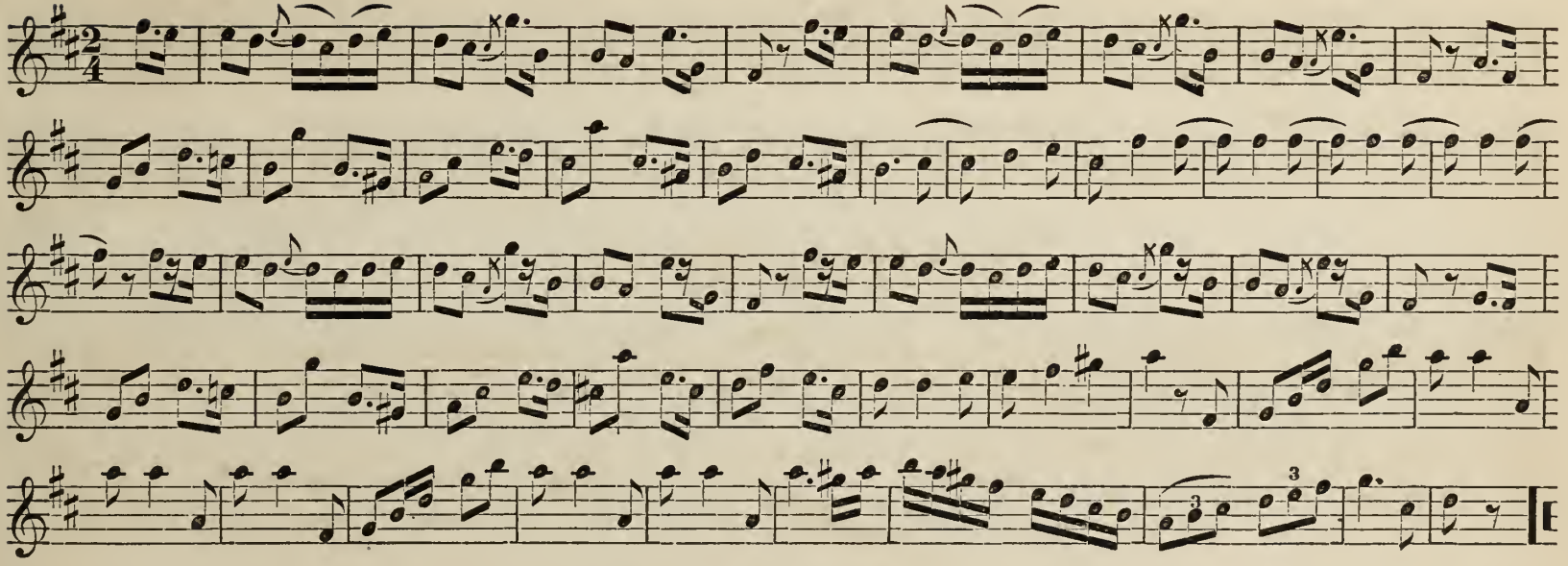


CHARLEY OVER THE WATER.

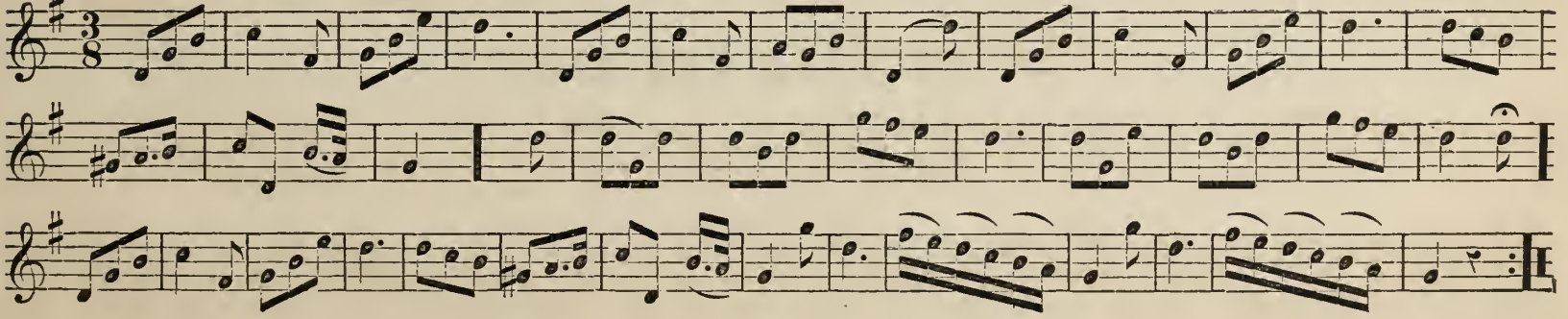


SPINNING-WHEEL RONDO.

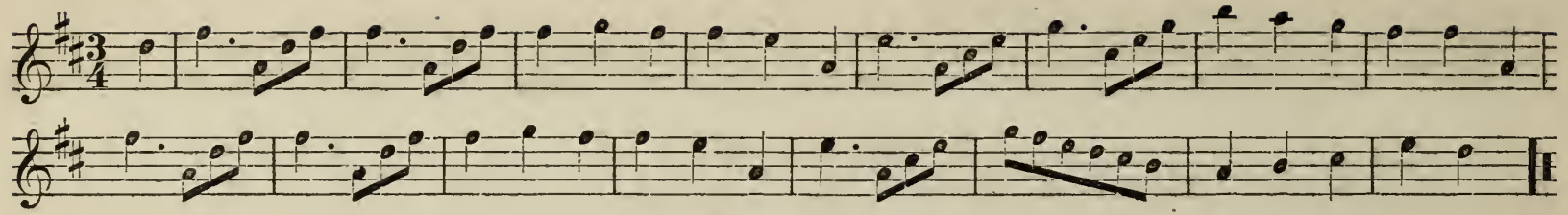
"MARTHA."



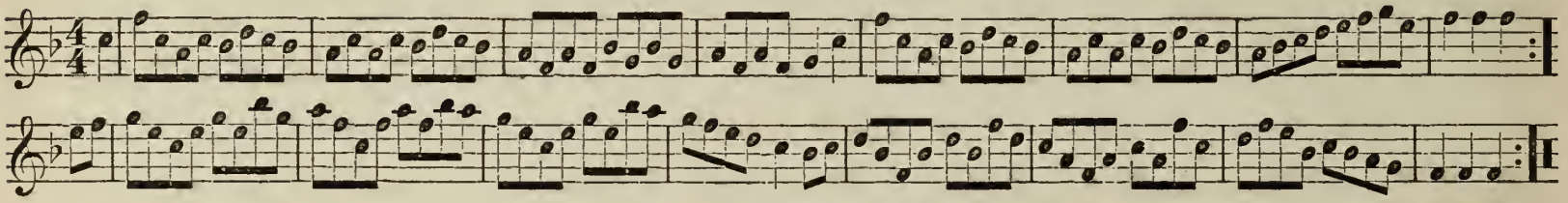
ELFIN WALTZ.



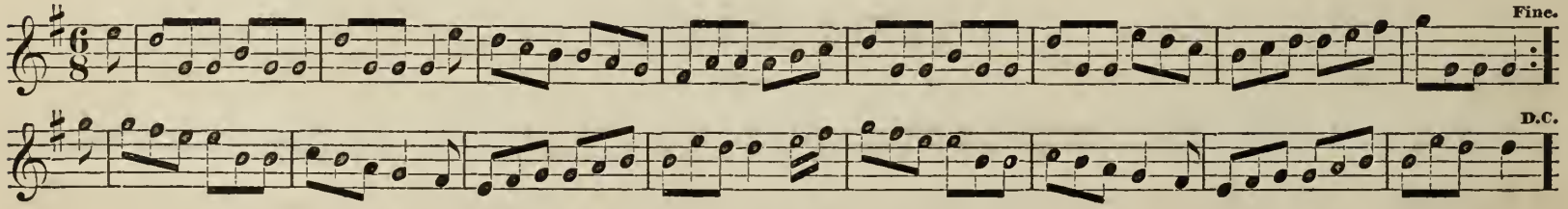
SNUFF-BOX WALTZ.



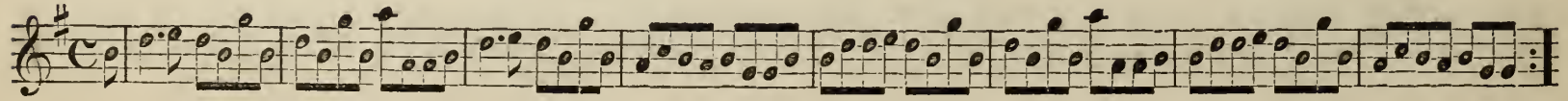
FISHER'S HORNPIPE.



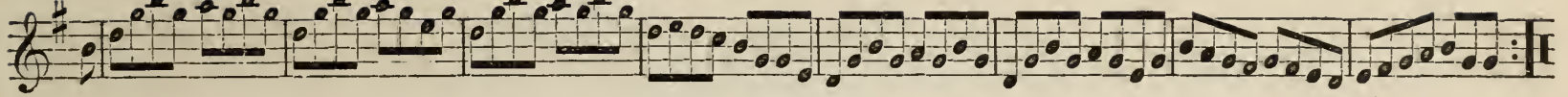
RORY O'MORE.



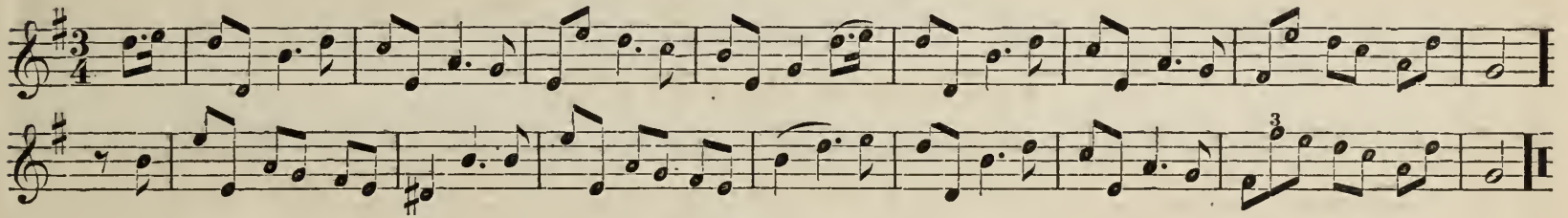
VIRGINIA REEL.



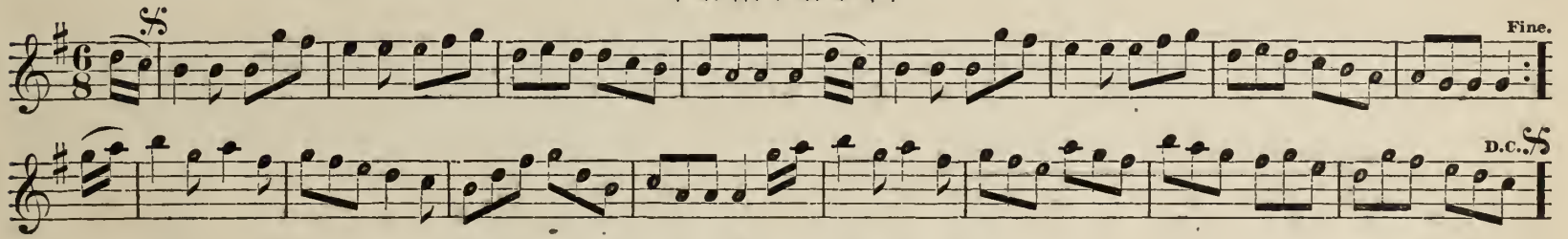
VIRGINIA REEL. Concluded.



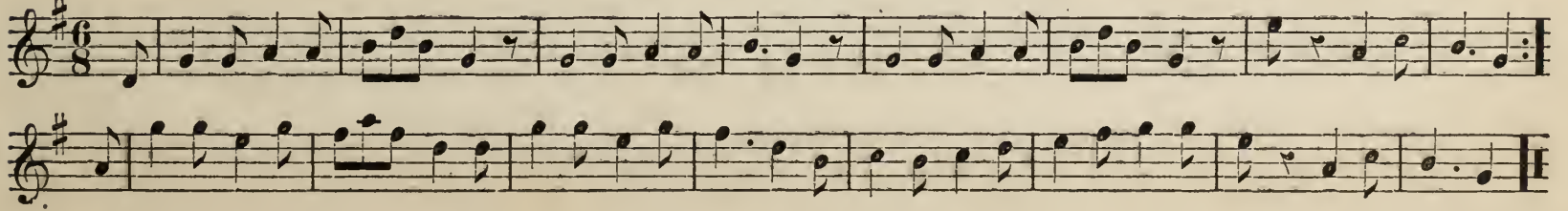
LANNER'S WALTZ.



TEMPEST.

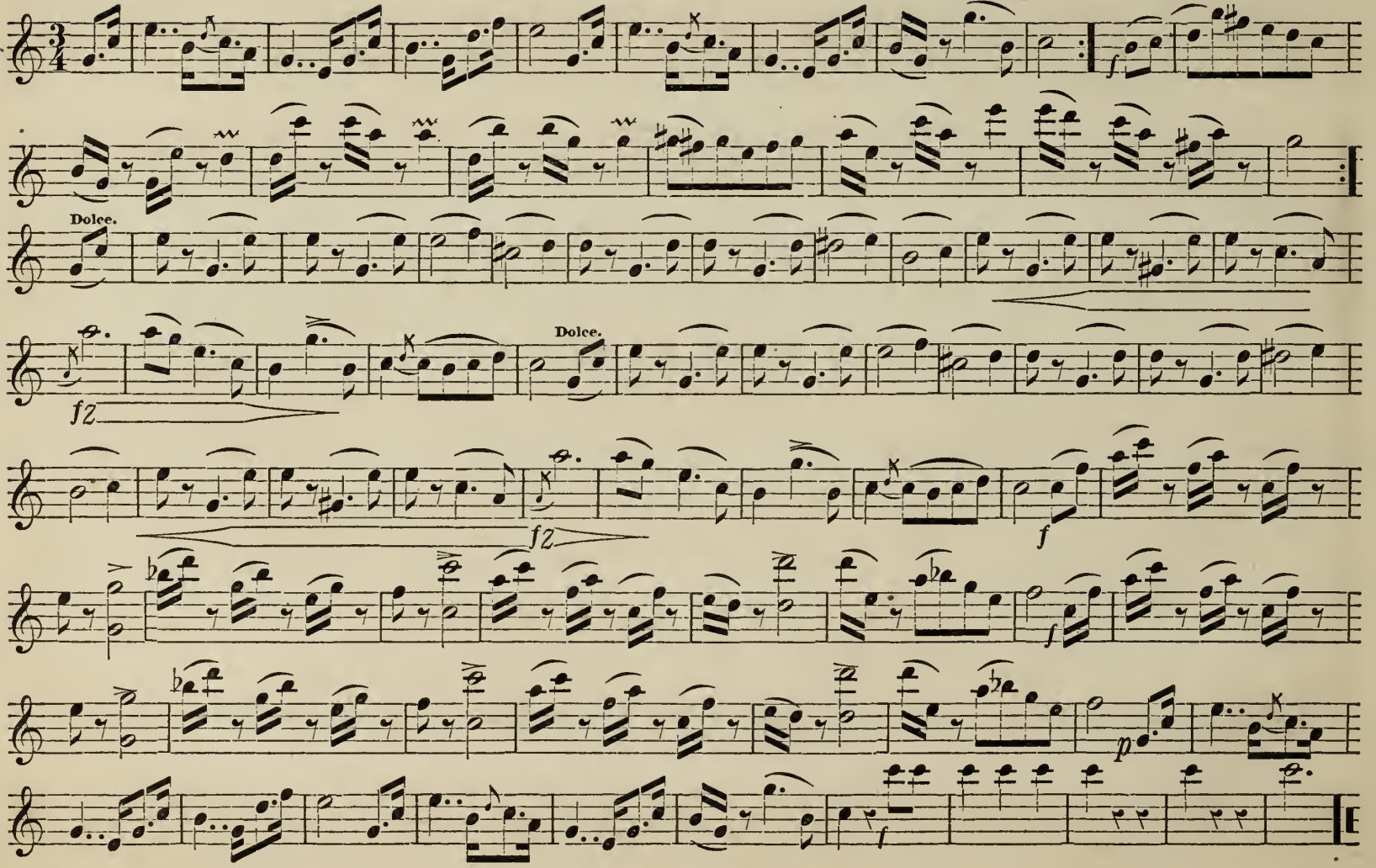


POP GOES THE WEAZEL.



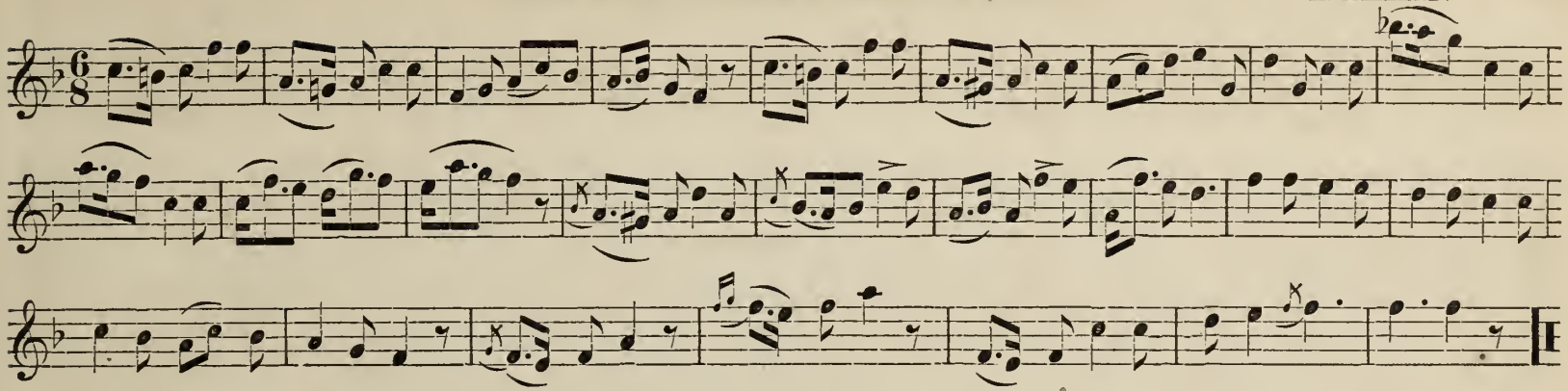
LITTLE BAREFOOT WALTZ.

As danced by MISS MAGGIE MITCHELL.



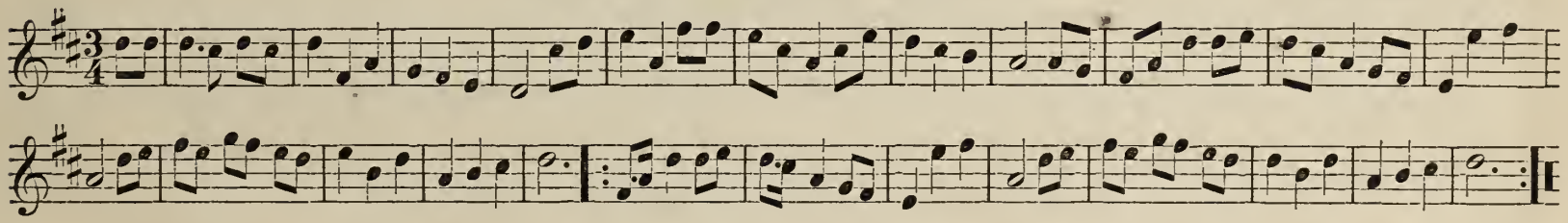
ON THE LAKE SO FAIR.

H. MILLARD.



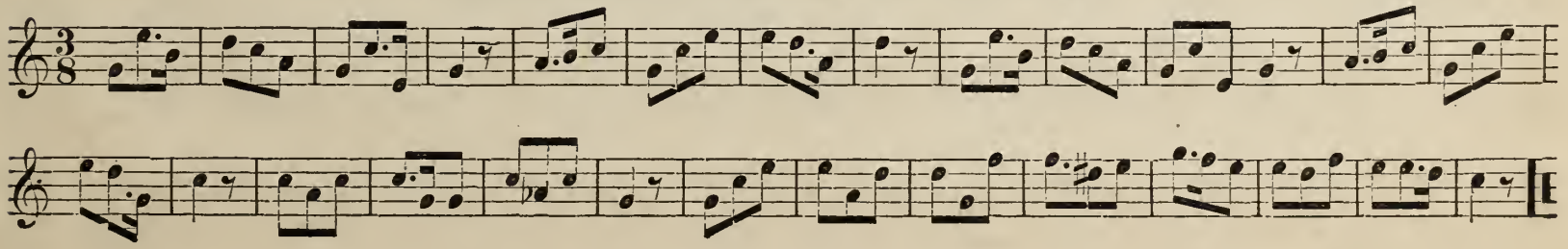
POLLY PERKINS WALTZ.

HARRY CLIFTON.



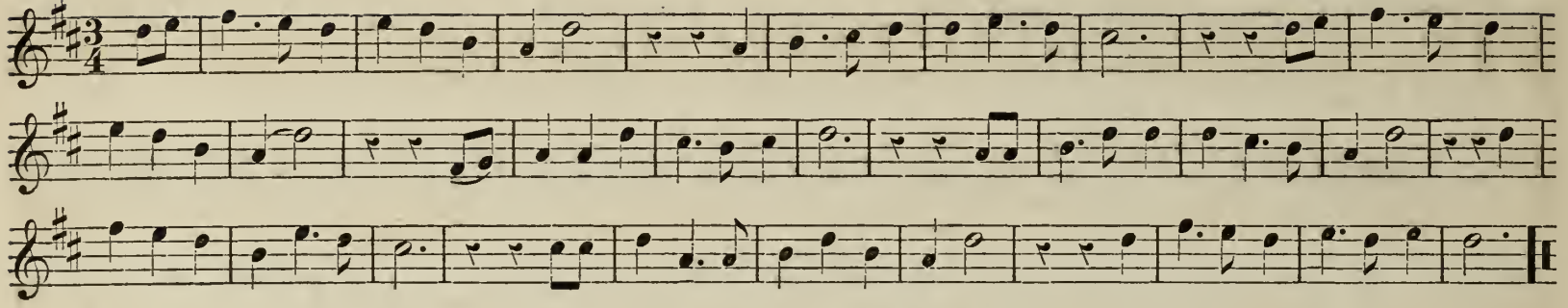
DOWN BY THE GATE WALTZ.

J. R. THOMAS.



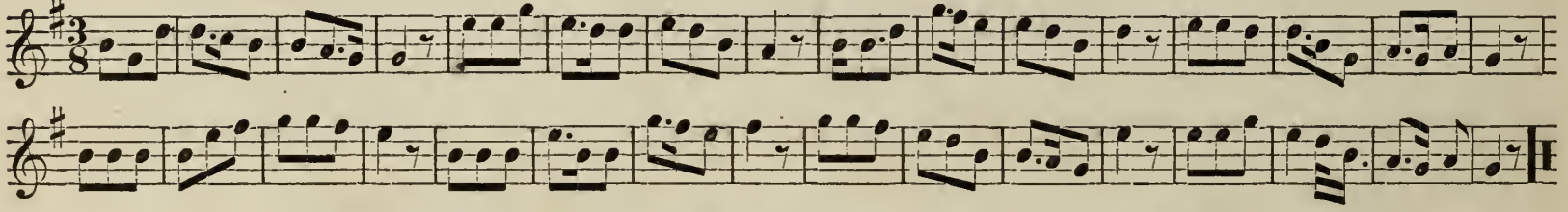
ON PICKET DUTY WALTZ.

CARL LAZARE.



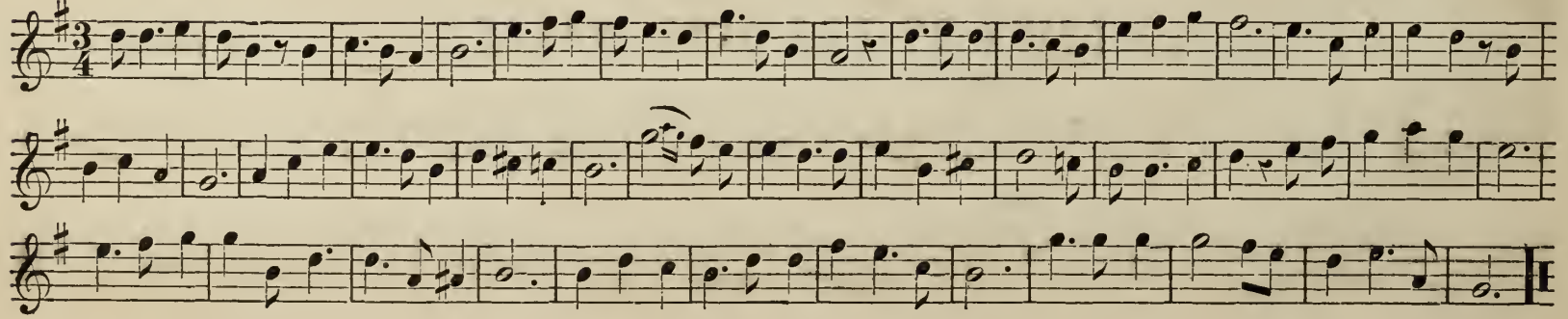
ROCK ME TO SLEEP, MOTHER. WALTZ.

LESLIE.



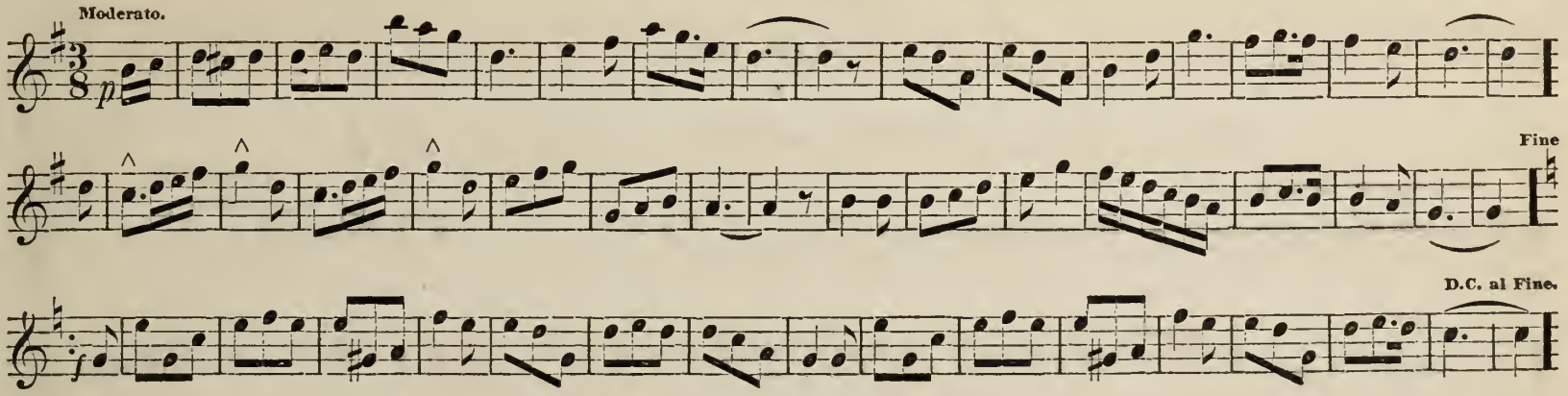
KISS ME GOOD NIGHT, MOTHER. WALTZ.

H. S. THOMPSON.

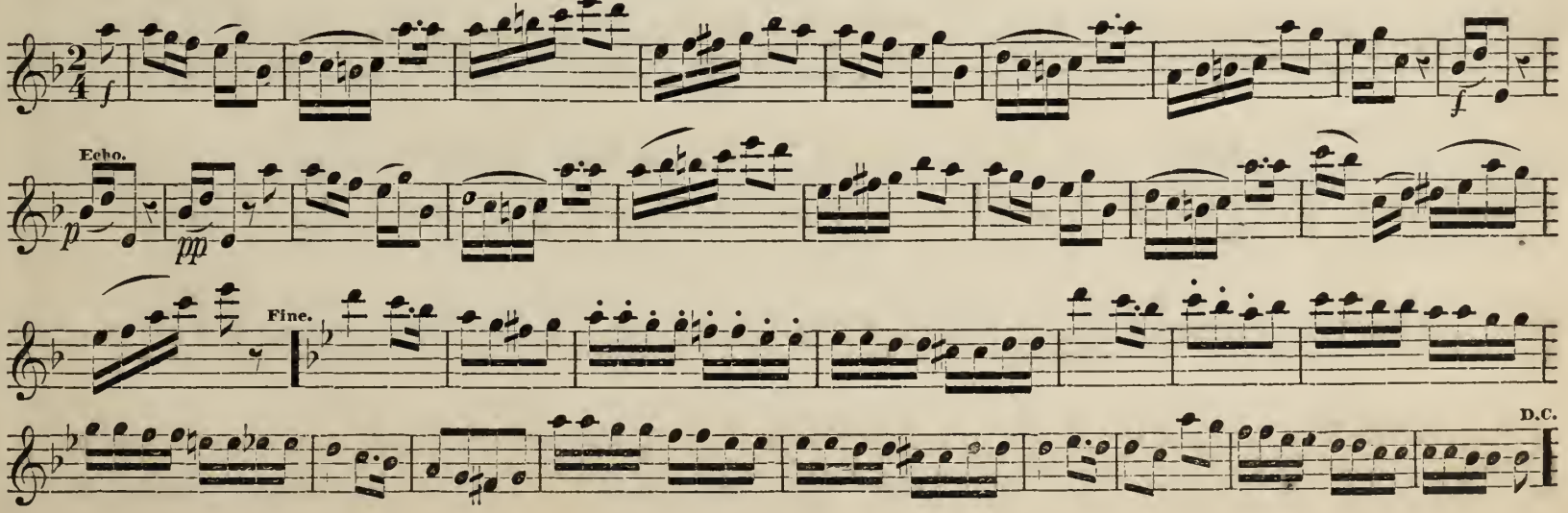


FLUTTER-BUDGET WALTZ.

J. W. TURNER.



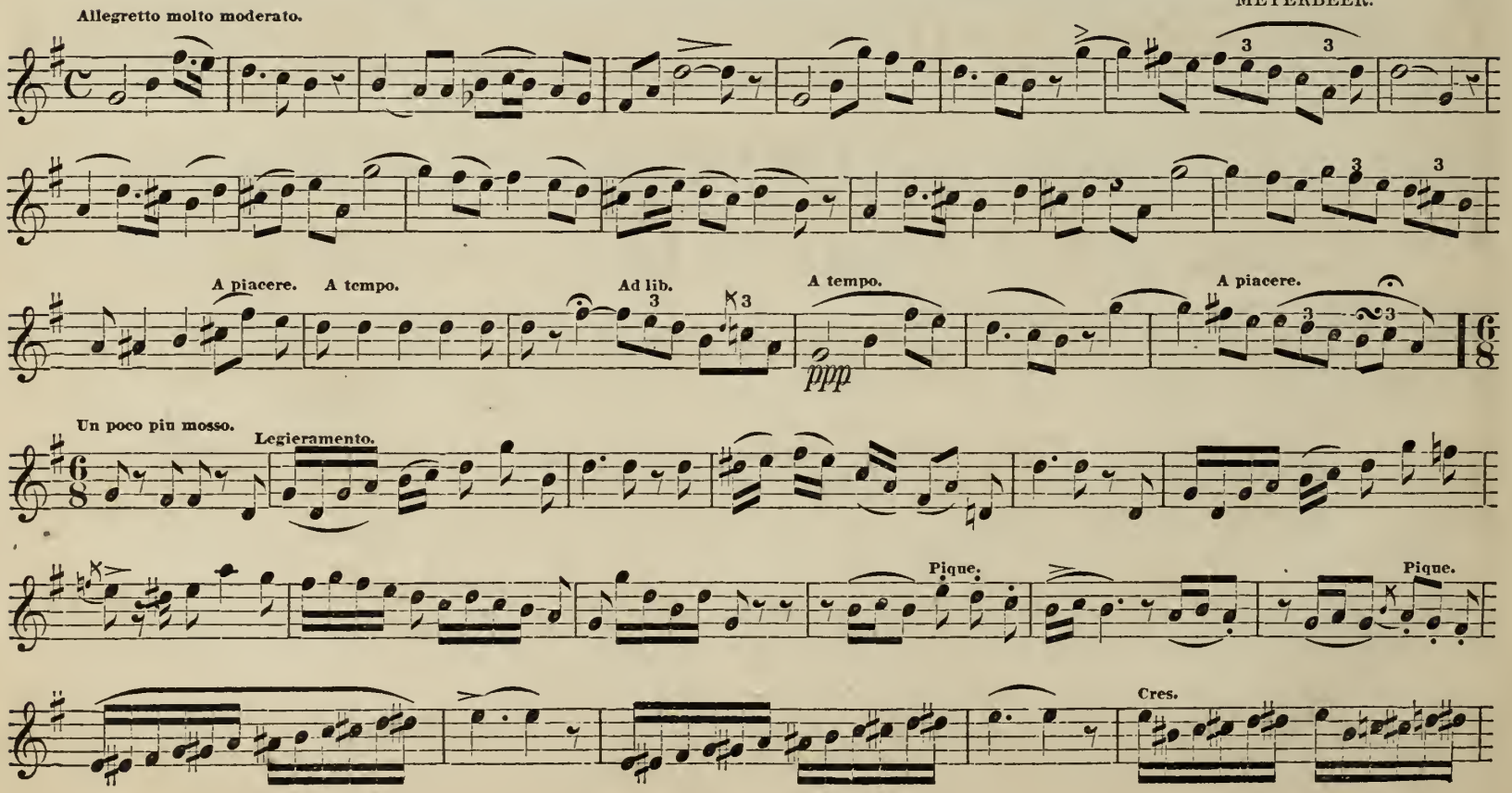
ECHO POLKA.

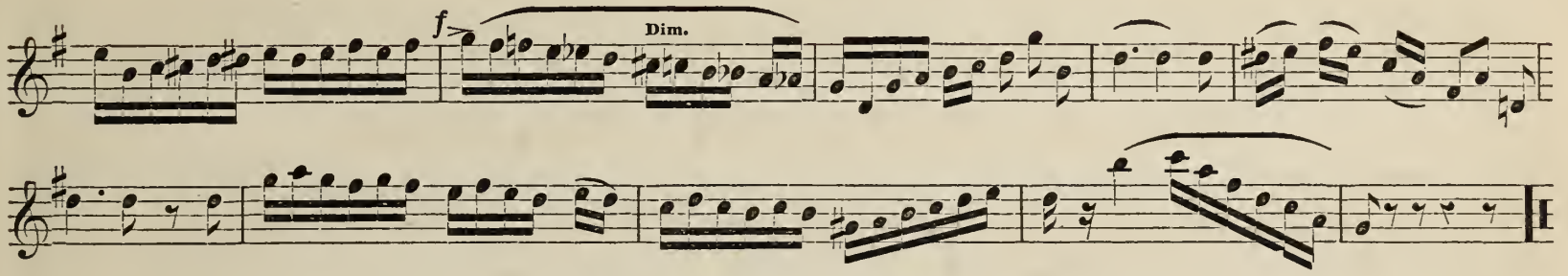


PART III.---OPERATIC AIRS.

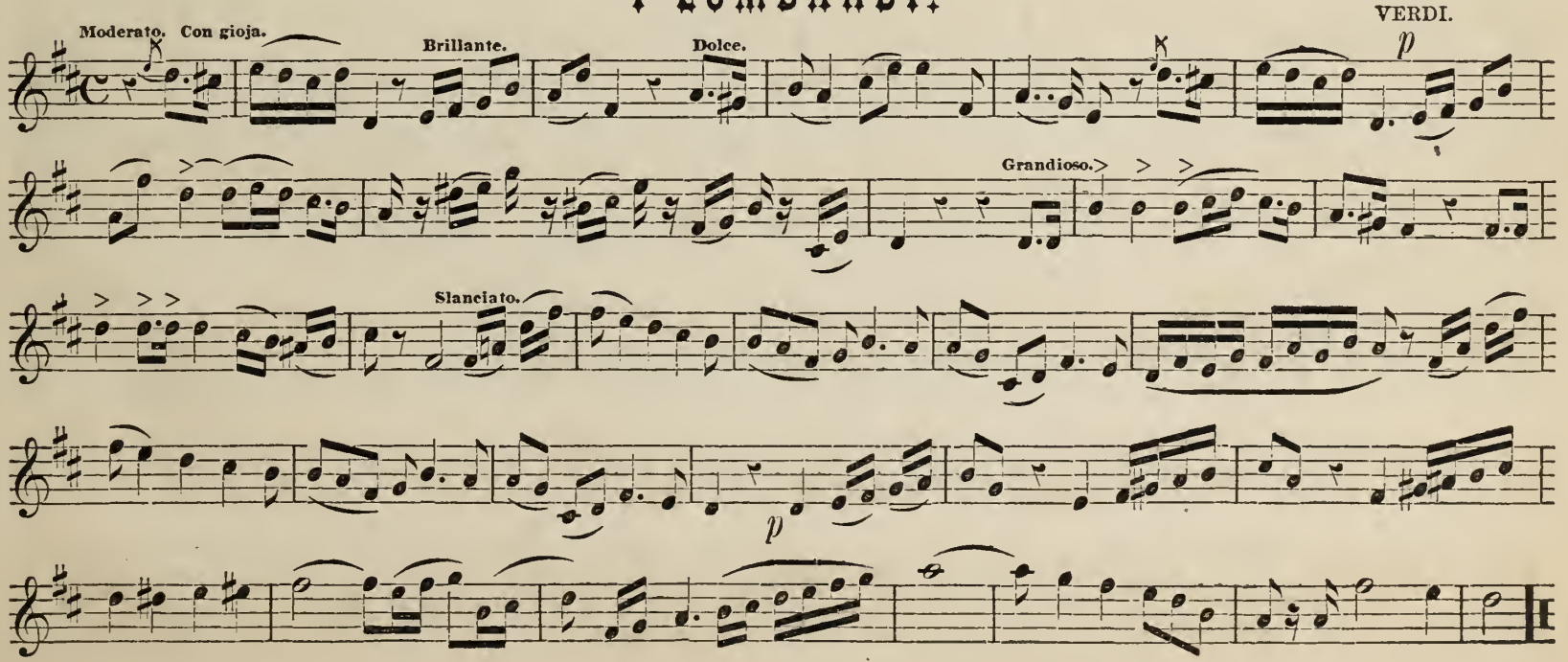
PRAYER AND BARCAROLE FROM "ETOILE DU NORD."

MEYERBEER.



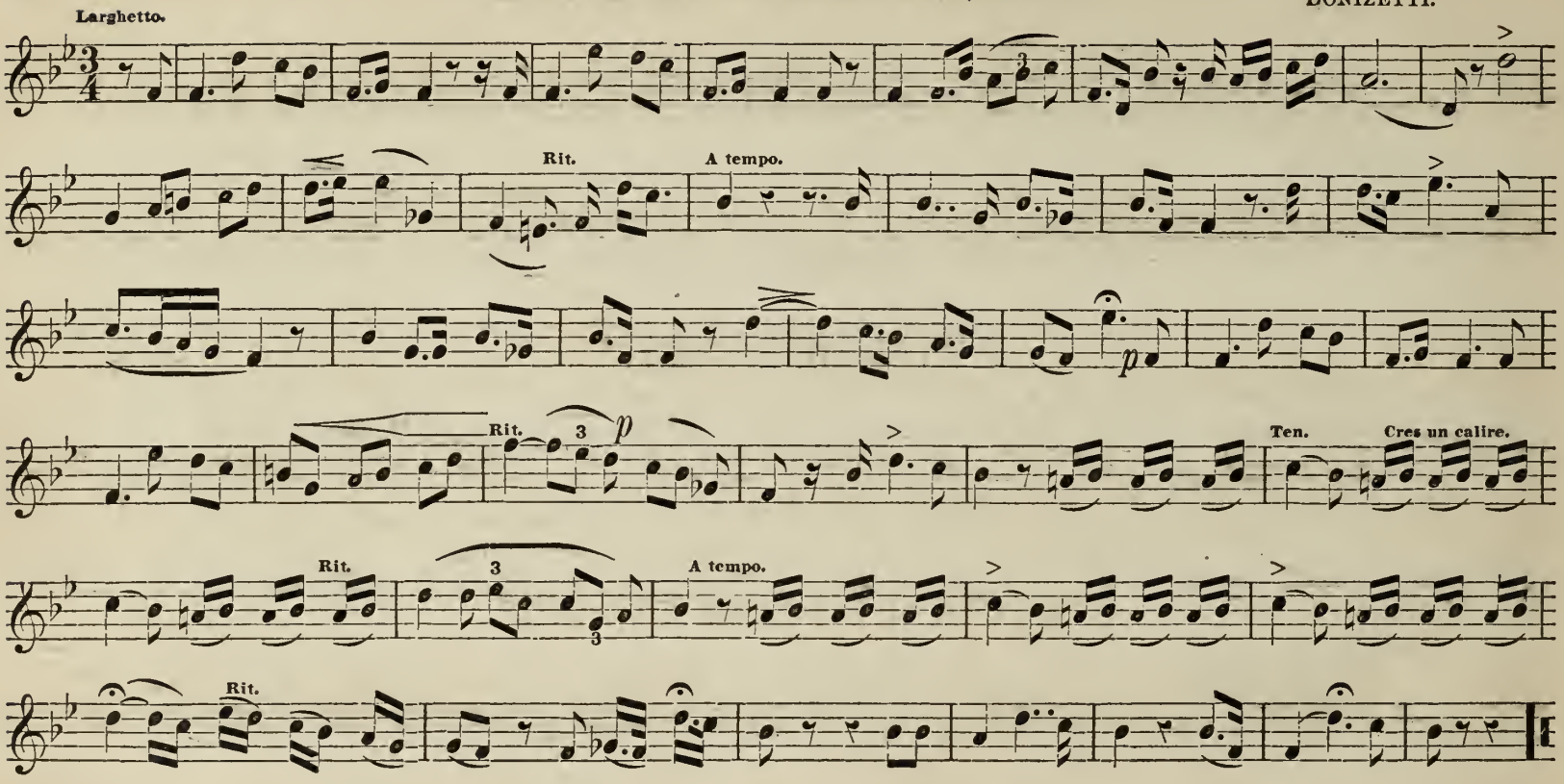

f
Dim.

"I LOMBARDI."


Moderato. Con gioja.
Brillante.
Dolce.
VERDI.
p
Grandioso.
Slanciato.
p

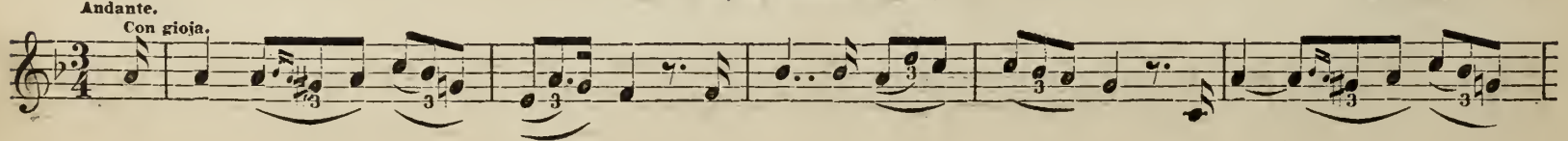
"LUCIA DI LAMMERMOOR."

DONIZETTI.

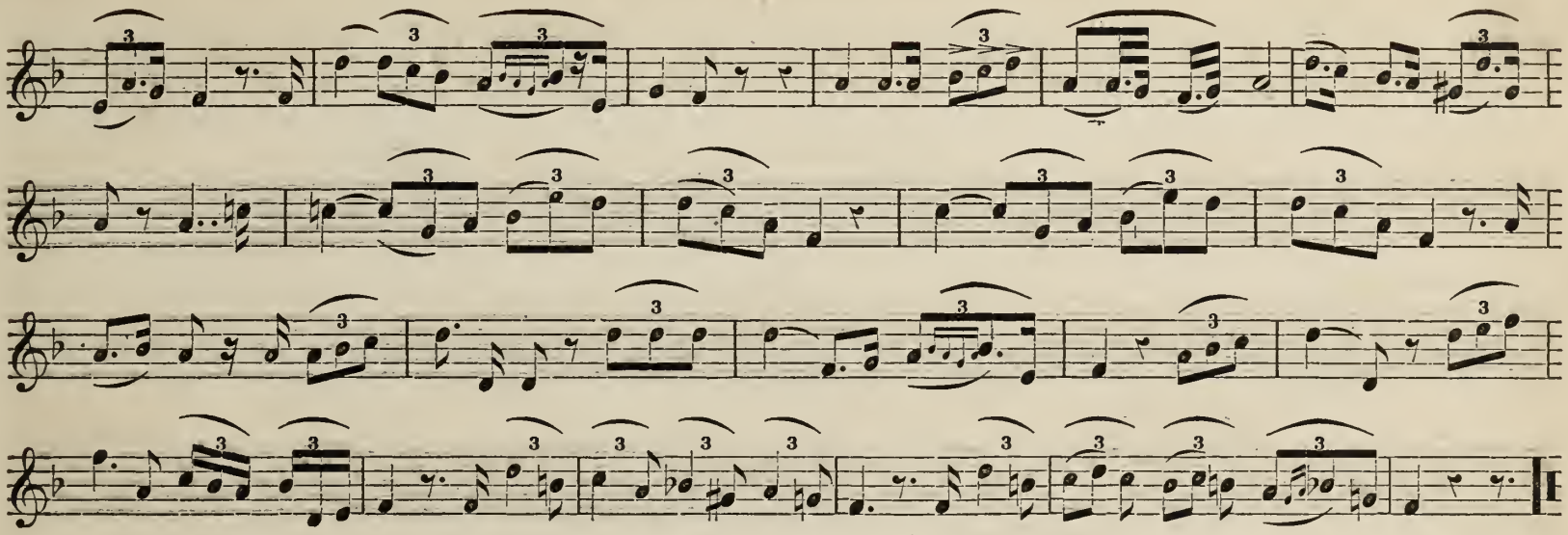


"I LOMBARDI."

VERDI.



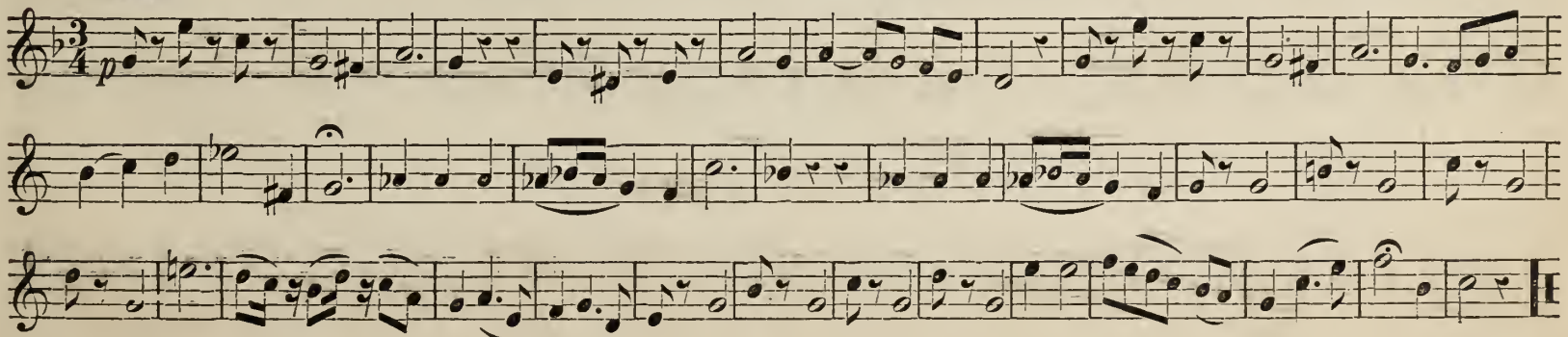
"I LOMBARDI." Concluded.



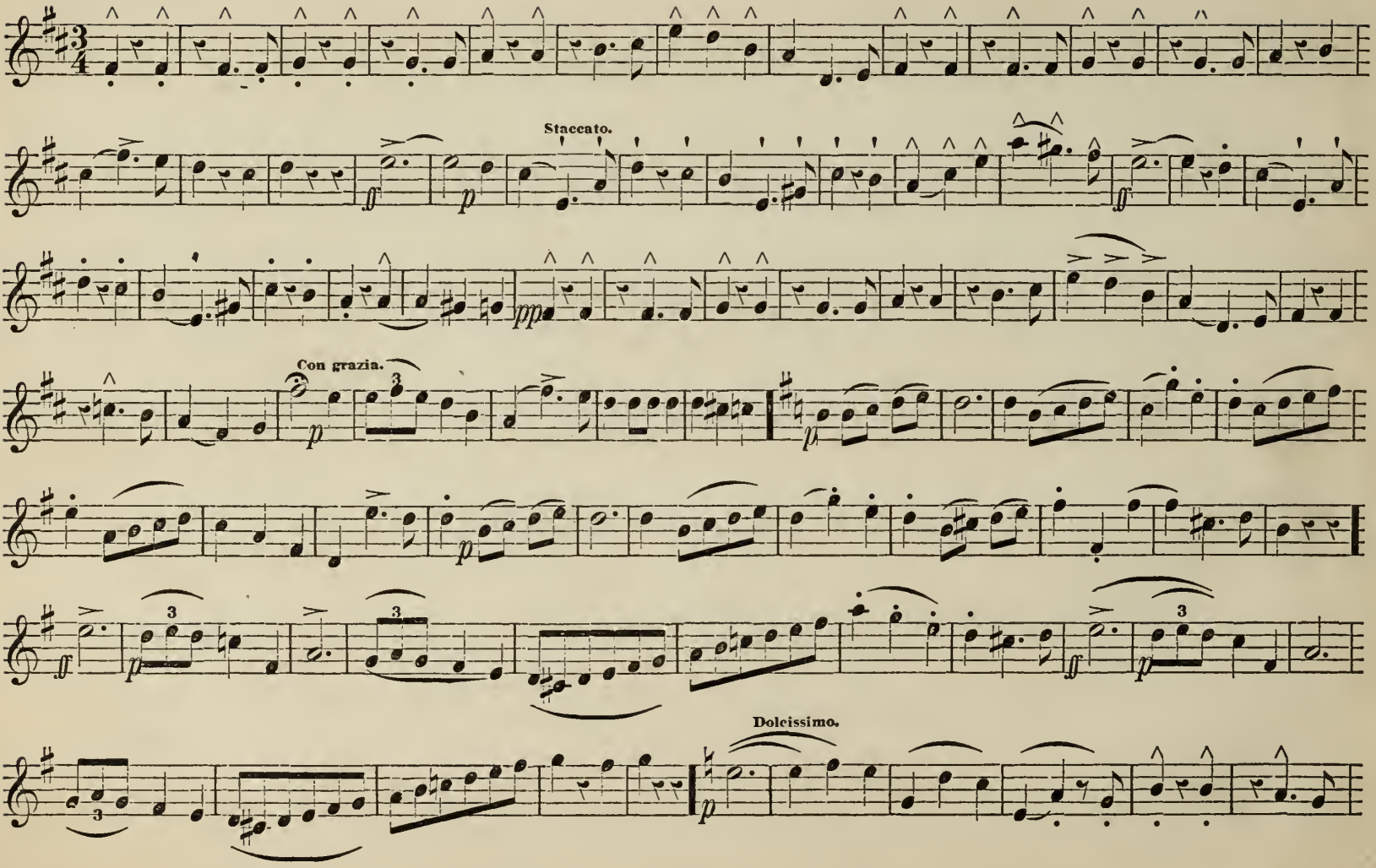
"LUCIA DI LAMMERMOOR."

DONIZETTI.

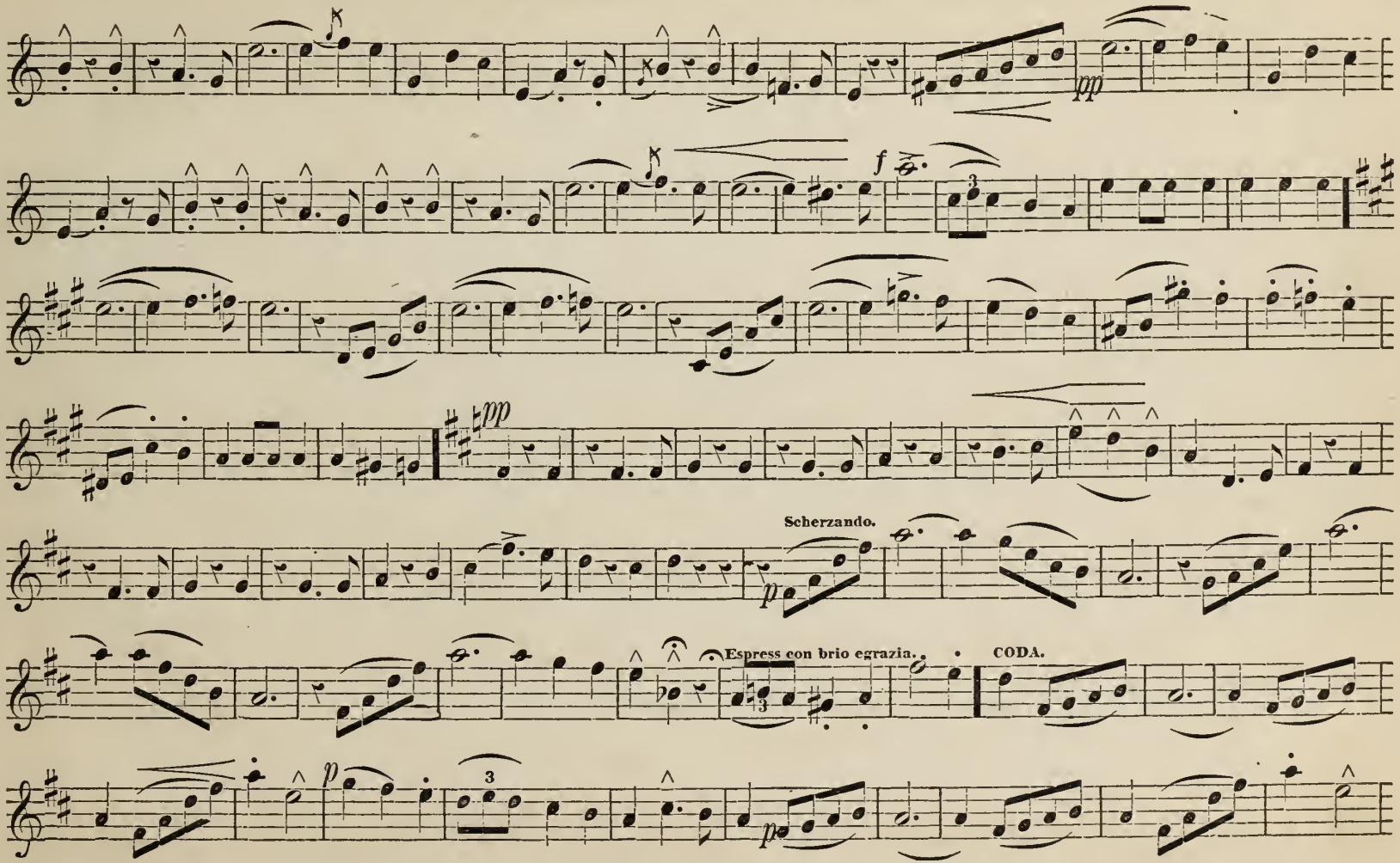
Moderato.



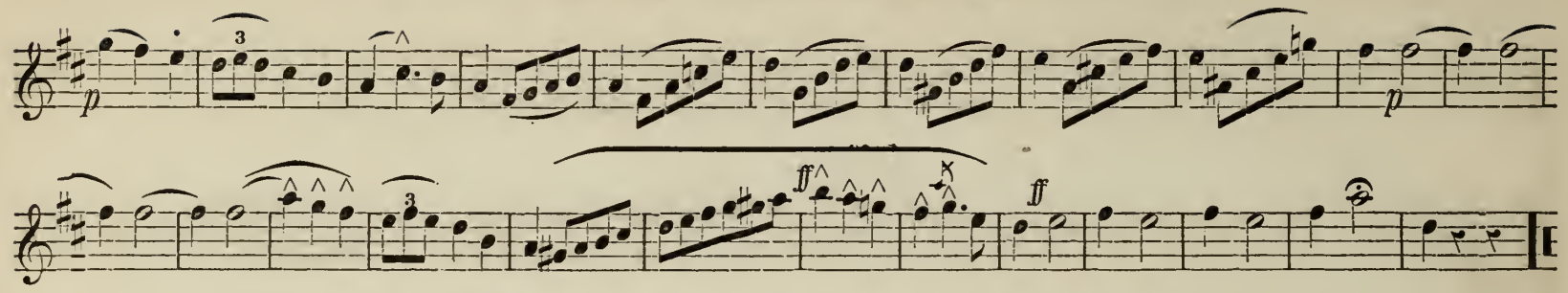
ARDITI'S IL BACIO VALSE. (THE KISS.)



ARDITI'S IL BACIO VALSE. Continued.

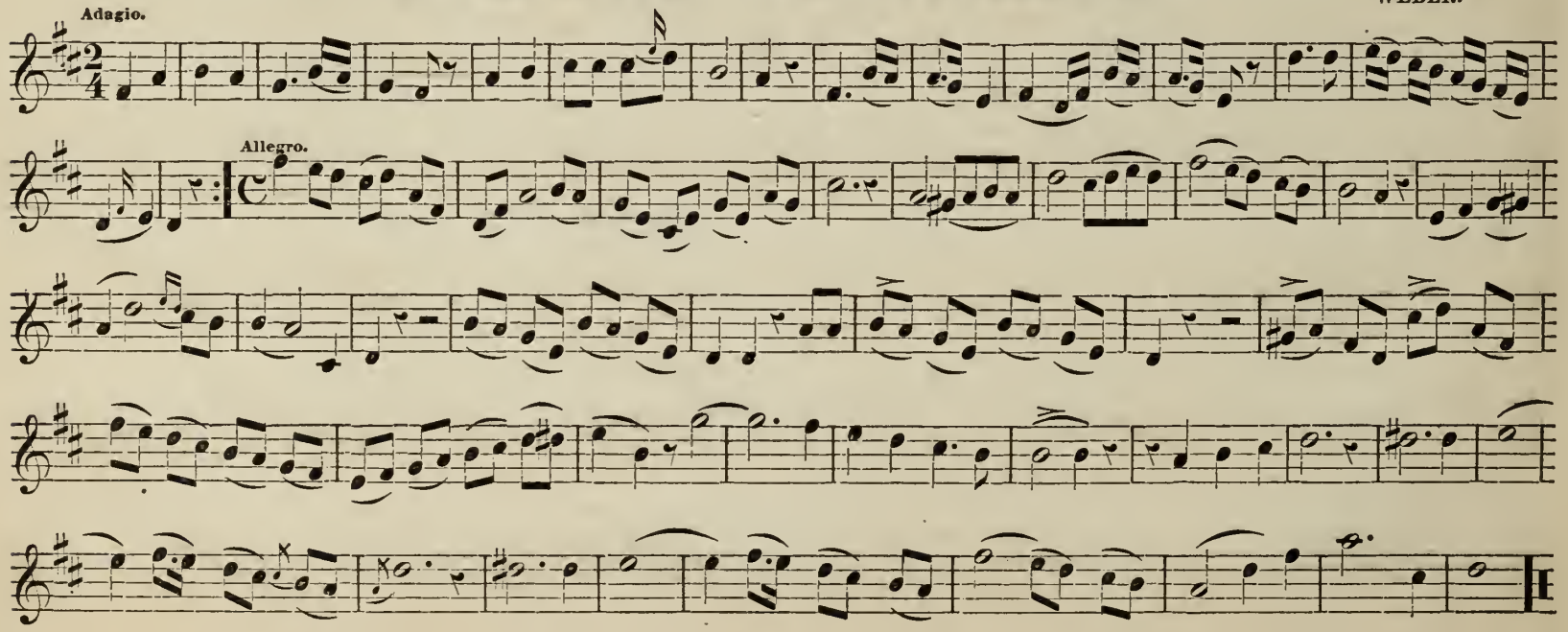


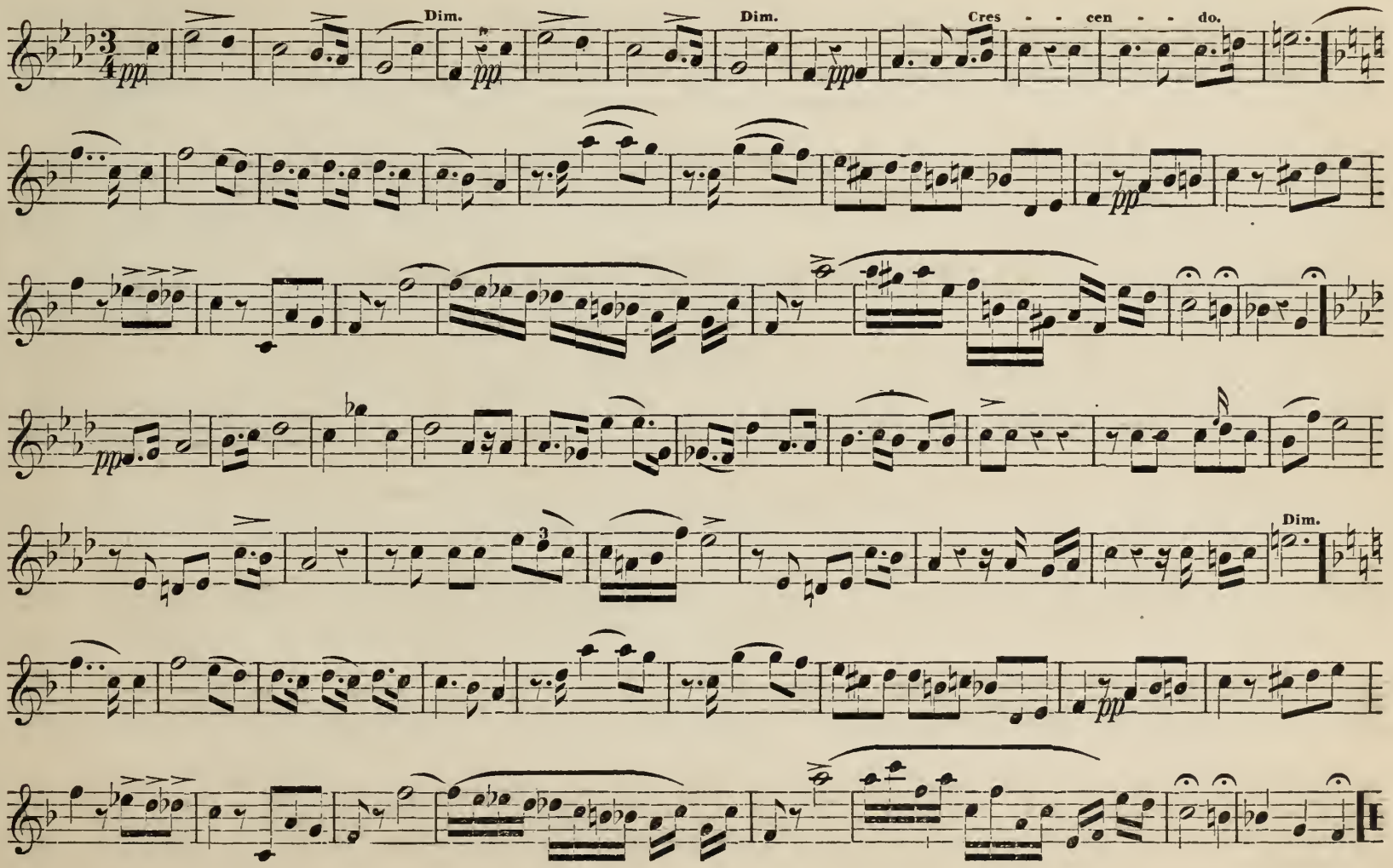
ARDITI'S IL BACIO VALSE. Concluded.



PRAYER FROM "DER FREYSCHUTZ."

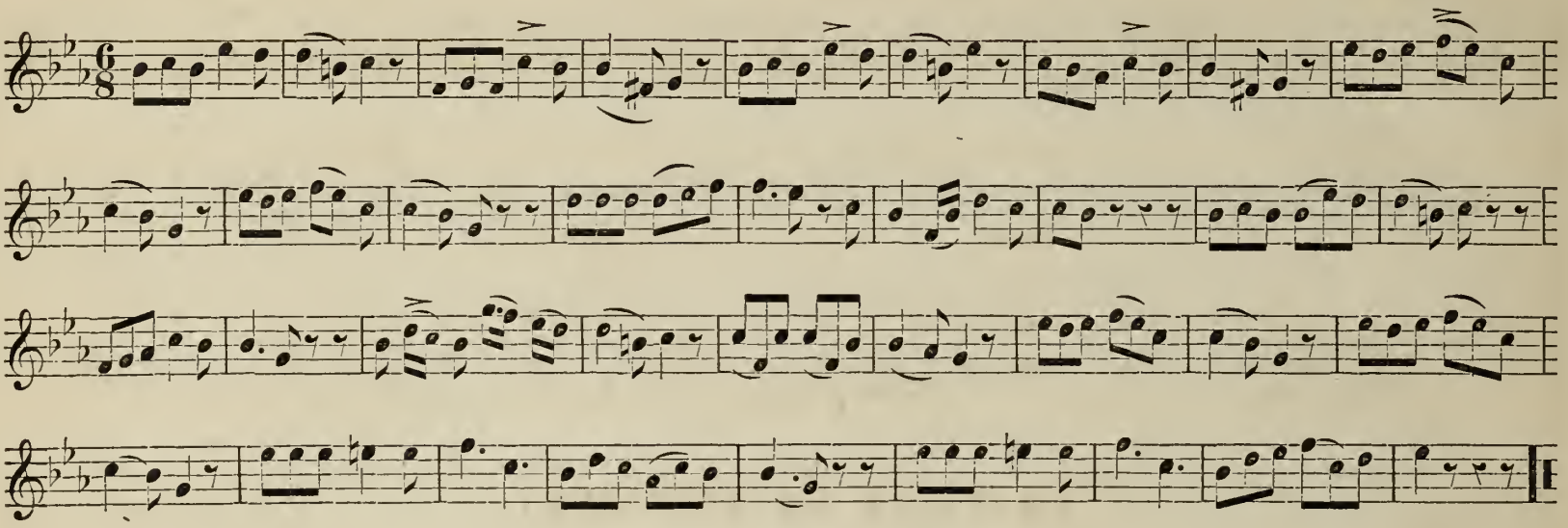
WEBER.




Dim.
Dim.
Cres - - cen - - do.
Dim.

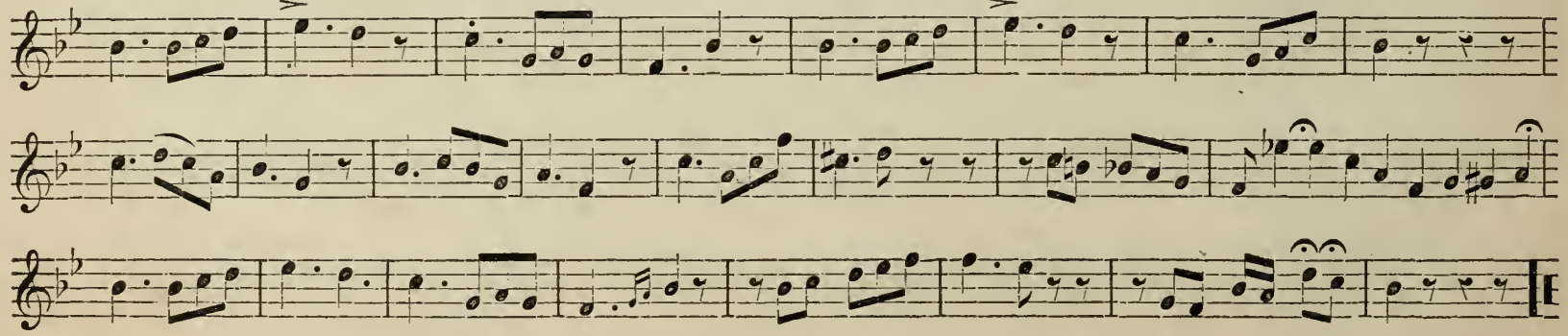
"LUCREZIA BORGIA."

DONIZETTI.



"DON SEBASTIAN."

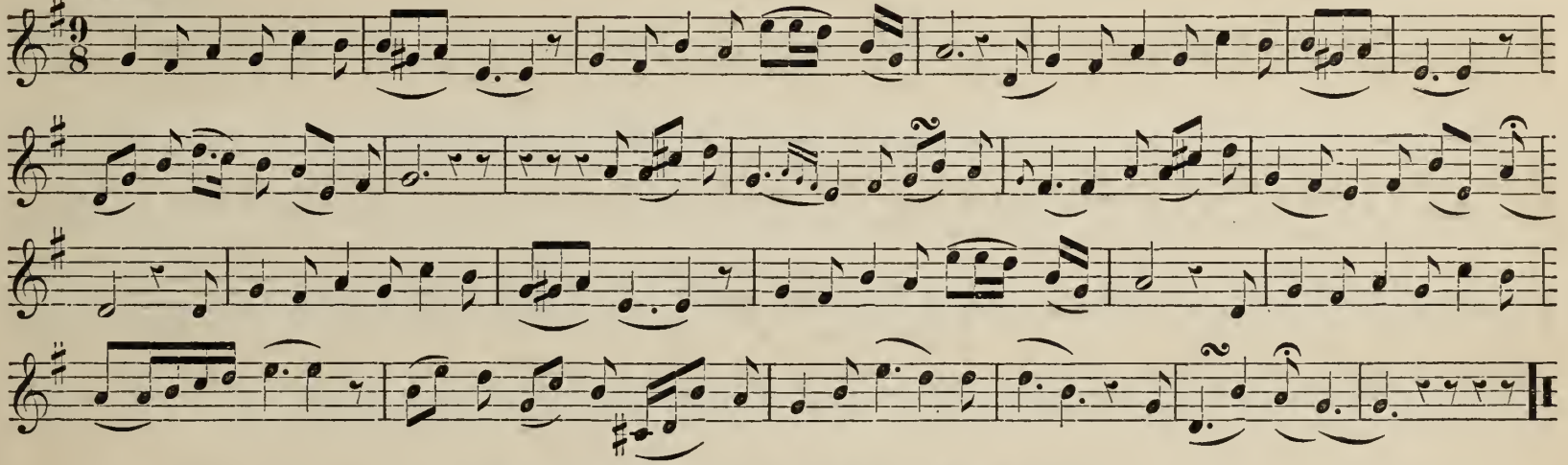
DONIZETTI.



"HUGUENOTS."

MEYERBEER.

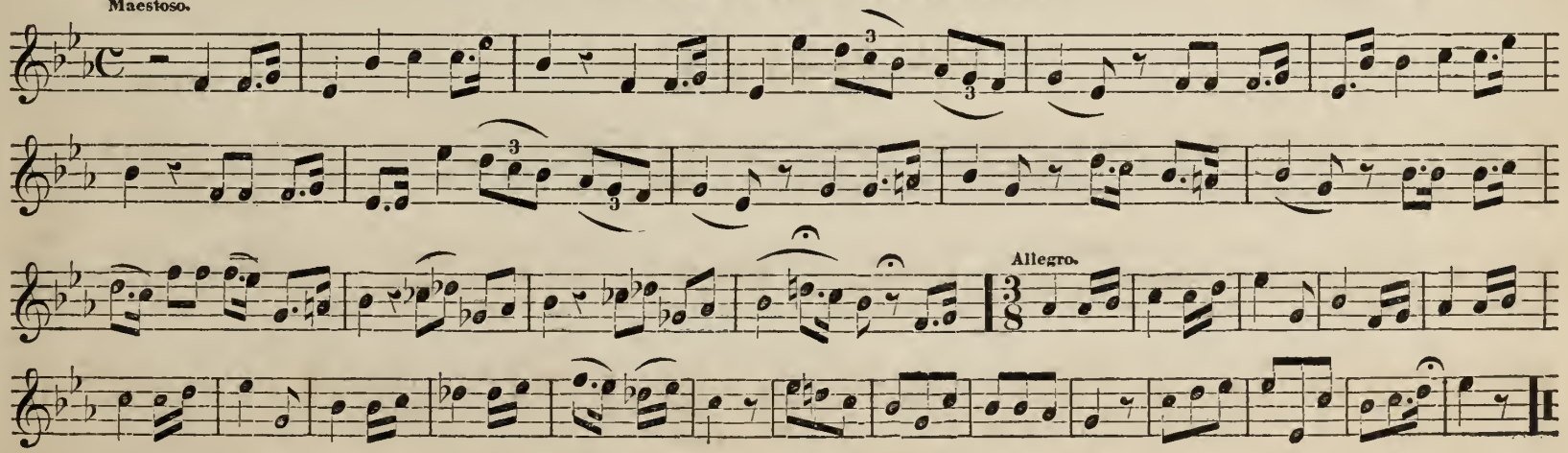
Andantino.



"LA FILLE DU REGIMENT."

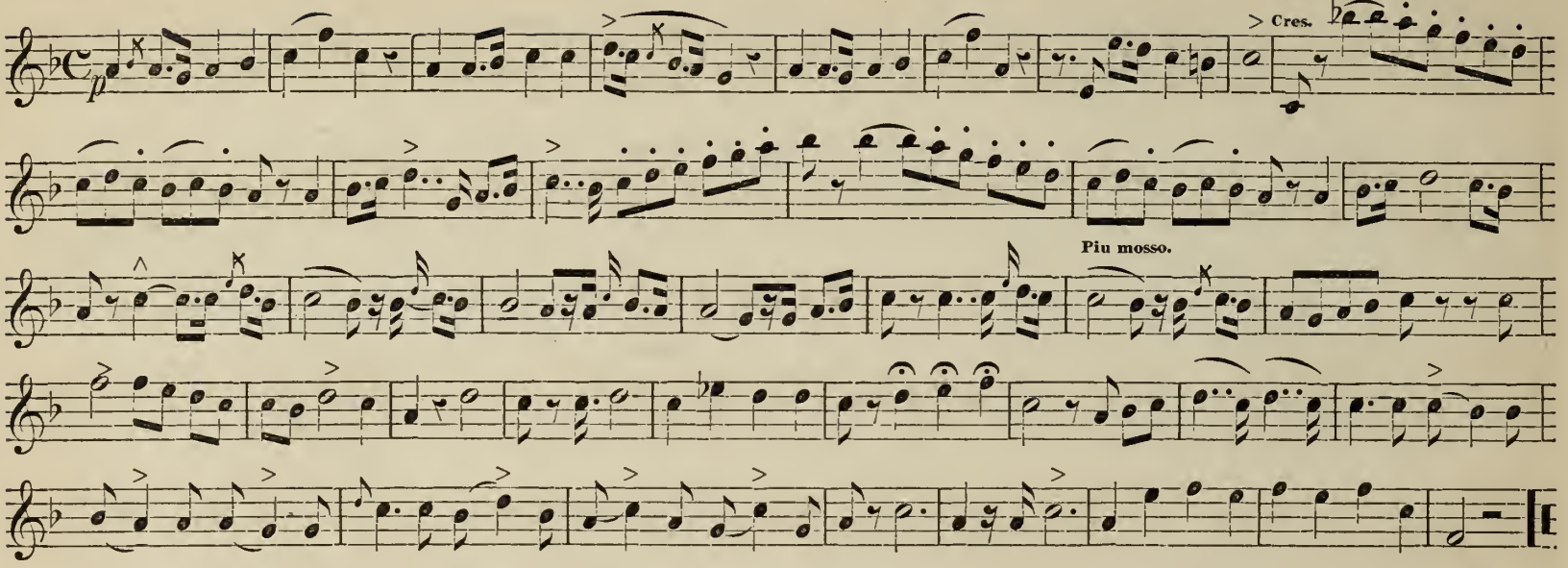
DONIZETTI.

Maestoso.



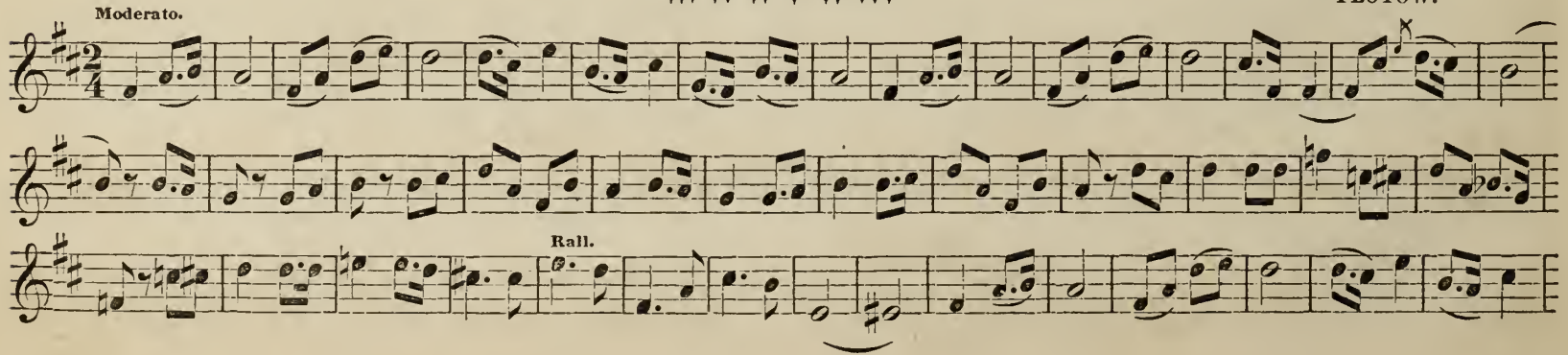
"BELISARIO."

DONIZETTI.

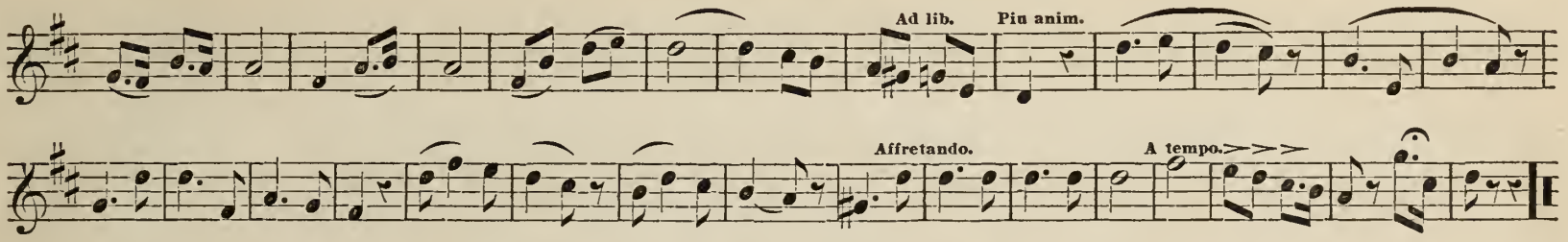


"MARTHA."

FLOTOW.

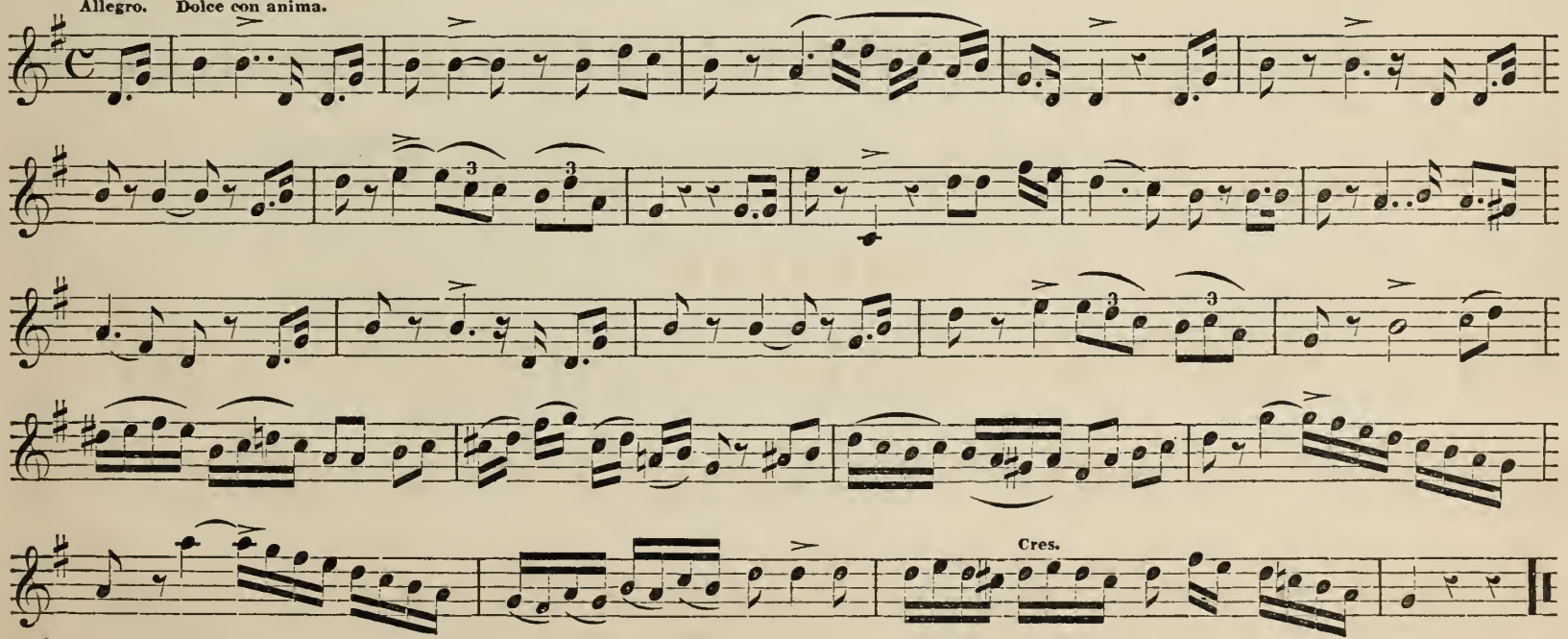


MARTHA." Concluded.



"SONNAMBULA."

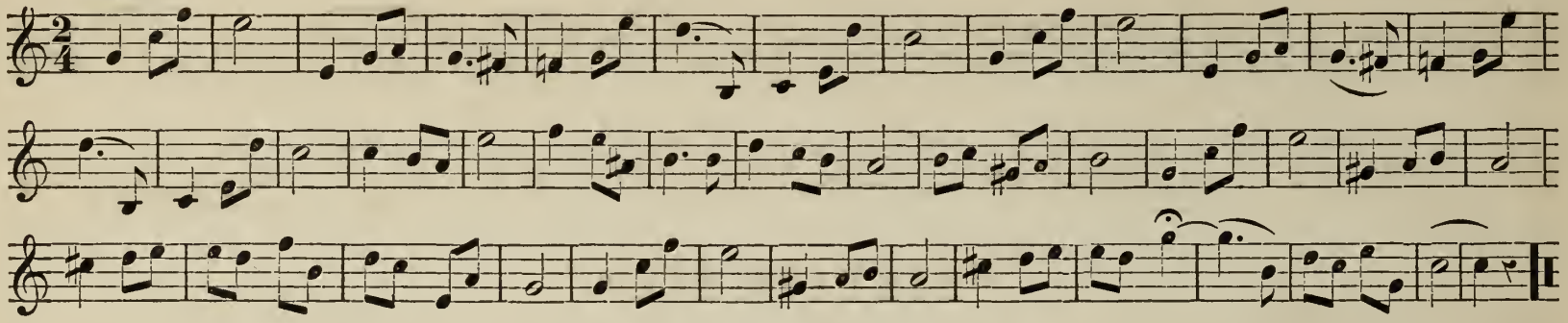
BELLINI.



ROMANCE FROM "L'ECLAIR."

HALEVY.

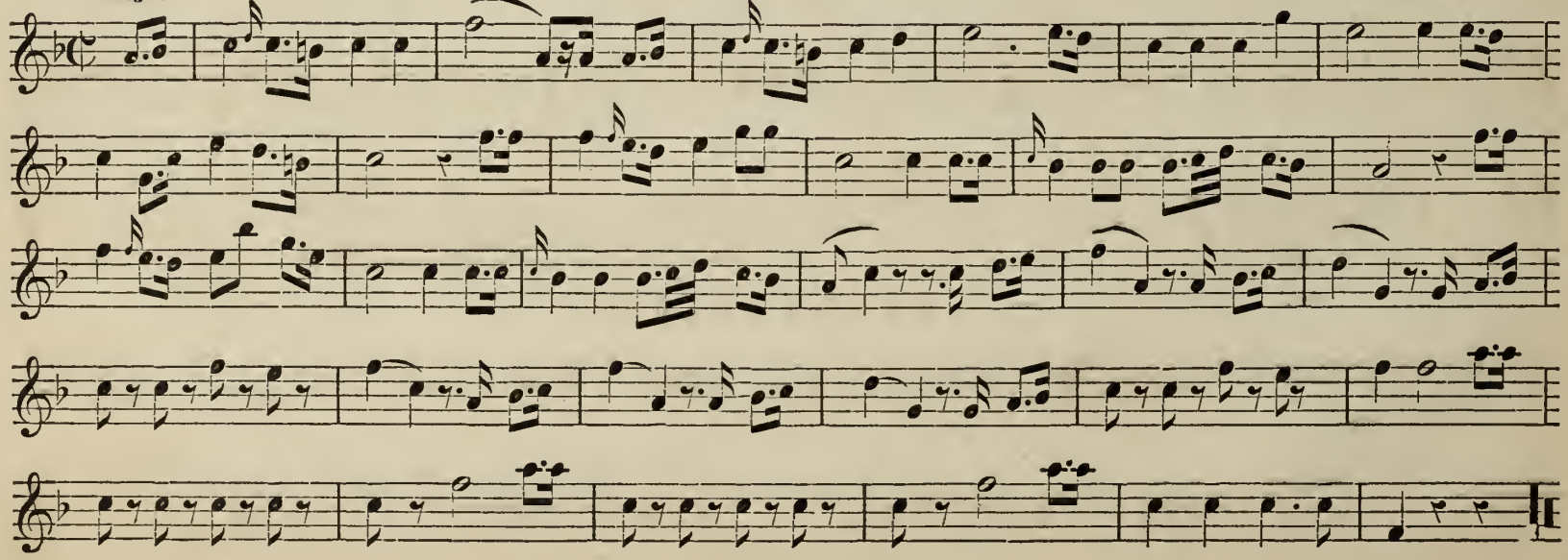
Andantino.



"LA DAME BLANCHE."

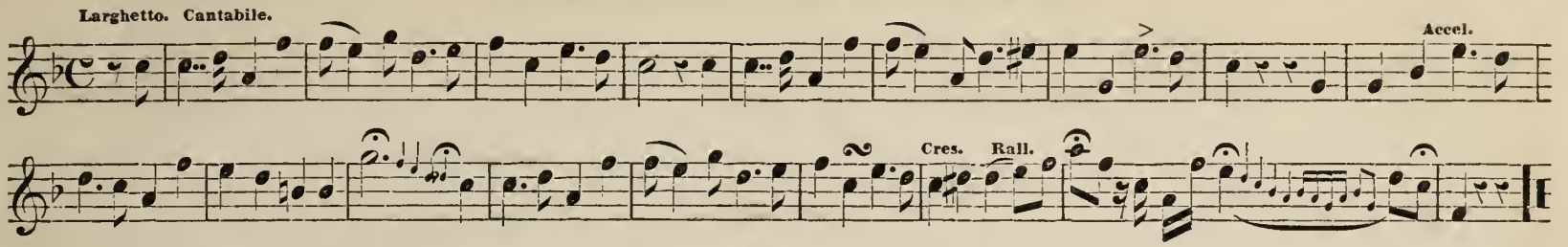
BOIELDIEU.

Allegro.



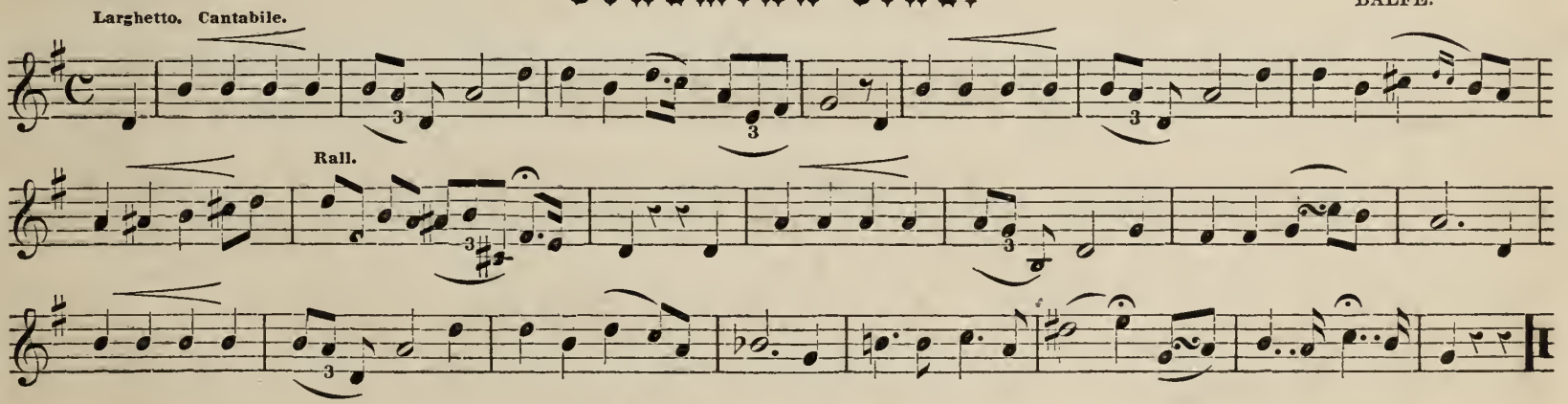
"DAUGHTER OF ST. MARK."

BALFE.



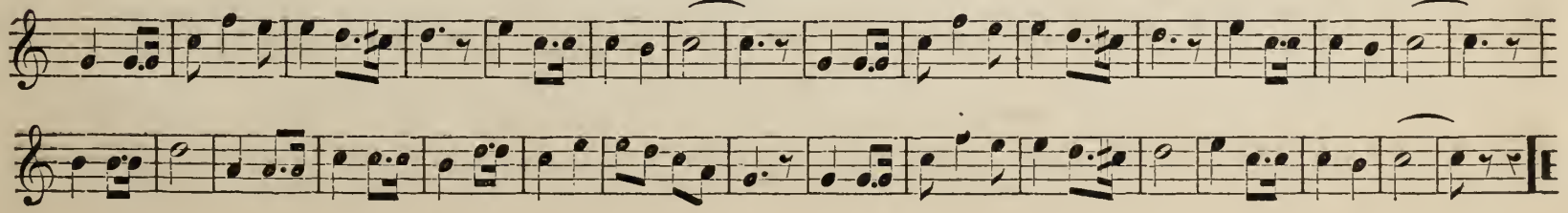
"BOHEMIAN GIRL."

BALFE.



"ENCHANTRESS."

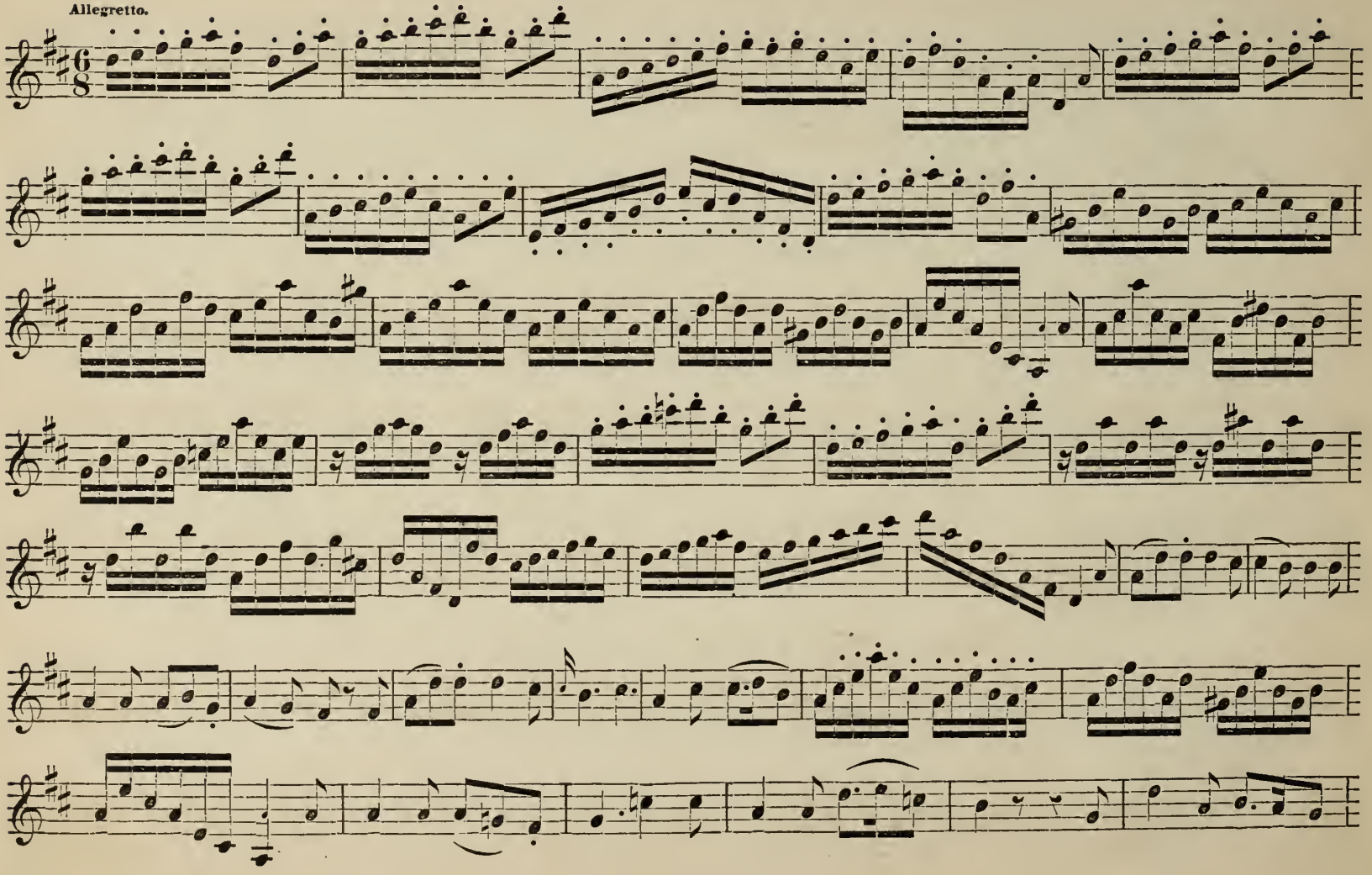
BALFE.

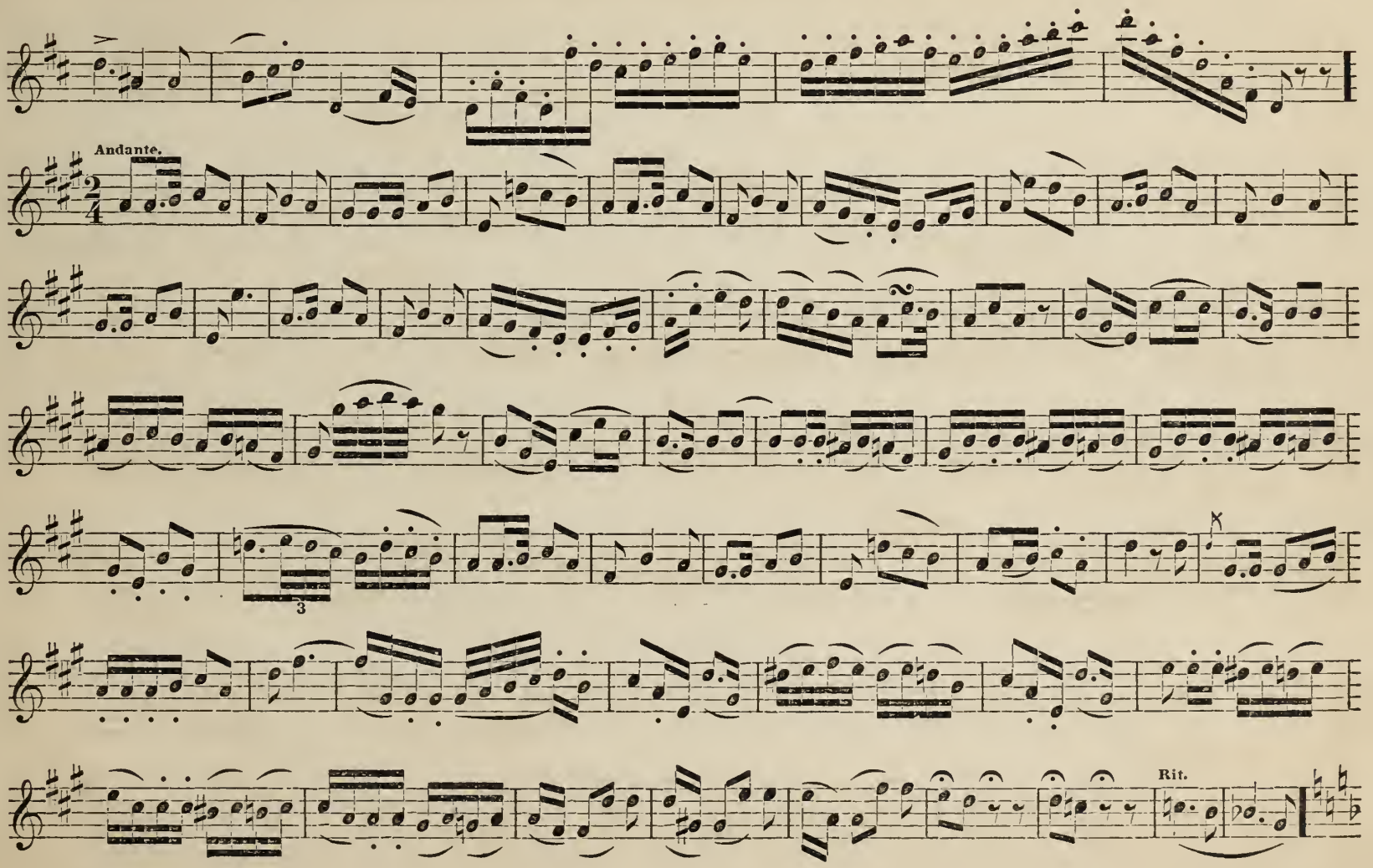


SELECTIONS FROM "DON GIOVANNI."

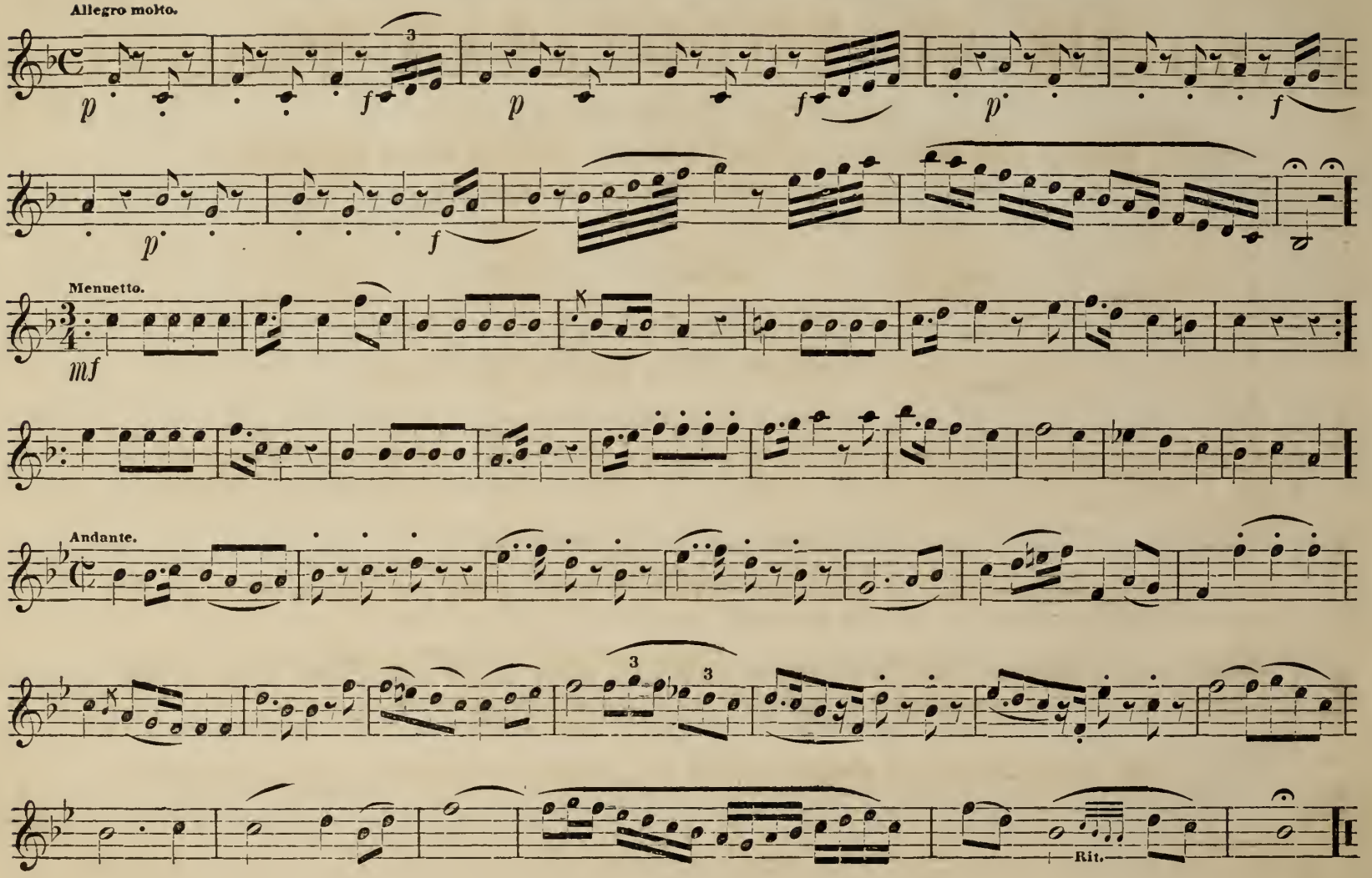
MOZART.

Allegretto.




Andante.
Rit.

SELECTIONS FROM "DON GIOVANNI." Concluded.



SELECT CATALOGUE OF SONGS,

AND SONGS WITH CHORUSES,

AS SUNG AT MORRIS BRO'S., PELL & TROWBRIDGE'S OPERA HOUSE, AND AT BUCKLEY'S SERENADERS.

A and L 30
All 'round town ..... *Cromwell* 30
Allie Vane ..... *Thomas* 30
Angel mother ..... *Lessur* 30
Angels, my loved one, will rock thee to sleep 30
Auld Ireland's my darling ..... *St. Marc* 30
Basket-maker's child ..... *Thompson* 30
Billy Morris' combination 30
Boston Common, Sunday night .... *Leonore* 30
Cuda Slow ..... *Parish* 30
Comrades, awake to glory ..... *Thompson* 30
Comrades, lay me gently down ..... *Catlin* 30
Dark girl dressed in blue ..... *Clifton* 30
Fondly I think of thee ..... *Keller* 30
Gal with Balmoral ..... *Herrero* 35
Glory, hallelujah ..... *Simonds* 30
Hail to our Nation ..... *Keller* 35
He is coming home to-day ..... *Cromwell* 30
Home and friends ..... *Keller* 50
If mother would but come 30
I'm waiting for thee ..... *Marshall* 30
In heaven I'll rock thee to sleep... *Buckley* 30
Isabella and her gingham umbrella . *Clifton* 30
I see thy smile in dreams ..... *Cromwell* 30
I waited till the twilight ..... *Ball* 30
I wish New Year's was twice a month. *Keller* 30
Jessie Graeme ..... *Thompson* 30
Kiss me good night, mother ..... *Thompson* 30
Little Maggie Dale ..... *Buckley* 30
Little one that died ..... *Buckley* 30
Lonely Sentinel ..... *Keller* 30
My mother's kiss is on my brow .... *Catlin* 30
My own loved home again ..... *Thompson* 30
O t' will be a happy time ..... *Conant* 30
Our battle-flag ..... *Millard* 30
Our boys afloat 30
Our boys in camp ..... *Lessur* 30
Polly Perkins ..... *Clifton* 30
Rock me to sleep ..... *Leslie* 30
Rock me to sleep ..... *Root* 30
Sally, come up ..... *Buckley* 30
She is waiting for us there ..... *Buckley* 30
Stand by the banner of Columbia 30
Stars and stripes ..... *Leslie* 30
Sweet thoughts of thee ..... *Buckley* 30
Tapioca 30
There is the home I love ..... *Bendelari* 30
To the highlands let us go ..... *Siebert* 30
Uncle Sam is bound to win ..... *Leslie* 33
War song ..... *Keller* 30
We are coming, Father Abra'am .. *Gilmore* 30
Weep no more for Willie ..... *Turner* 30
We laid the soldier down to rest .. *Cromwell* 30
We shall miss him 30
We stand beneath our flag ..... *Gounod* 30
When I met thee, long ago ..... *Hazelwood* 30
Where are you, $300? ..... *Lessur* 30

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